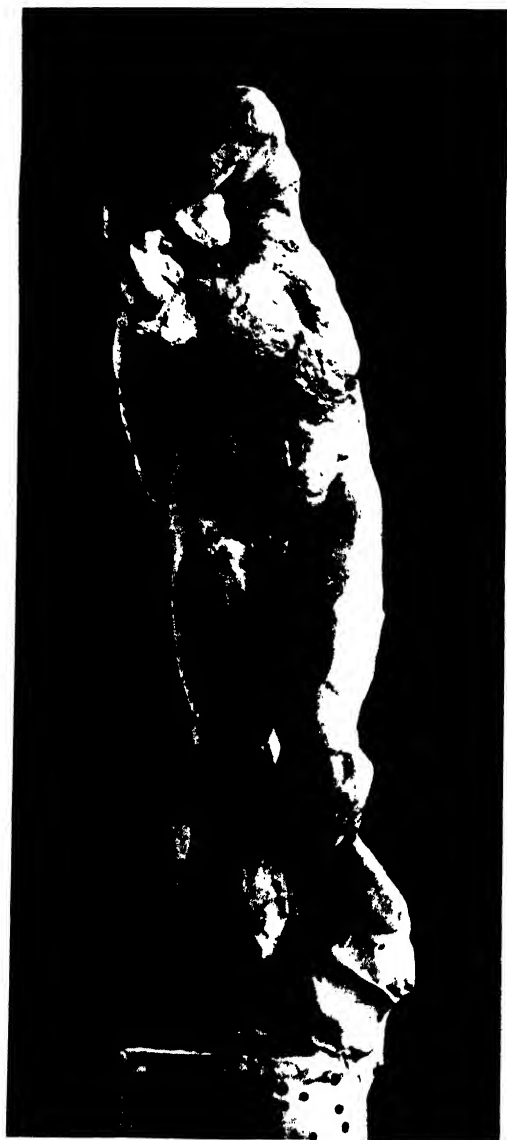


CATALOGUE OF
ITALIAN
SCULPTURE



WAX FIGURE OF A SLAVE

B. MICHAEL ANGELO

VICTORIA AND ALBERT MUSEUM
DEPARTMENT OF ARCHITECTURE AND SCULPTURE

CATALOGUE OF
ITALIAN
SCULPTURE

By

ERIC MACLAGAN, C.B.E., F.S.A.

and

MARGARET H. LONGHURST, F.S.A.

TEXT

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INTRODUCTION

FOR the student of Italian Sculpture three museums on this side of the Alps must unquestionably take the foremost place. Any attempt to settle the respective rank of the Louvre, the Kaiser-Friedrich Museum, and the Victoria and Albert Museum would be an invidious business; but no other collection could reasonably be placed on an equality with them except that of the Bargello at Florence. And even at the Bargello it would be impossible to get so good a general impression of the progress of Italian Sculpture in its various branches as in London or Berlin.

The collection at South Kensington owes an overwhelming debt to Sir Charles Robinson, although it is nearly sixty years since he ceased to take an official share in its administration. John Charles Robinson was born on December 16th, 1824, and began his work as Head Master of the Government School of Design at Hanley in 1847. He became Teacher of Training Masters of Drawing under the Department of Science and Art in 1852, and in the following year was appointed Superintendent of the Art Collections of the

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South Kensington Museum. Ten years later he was appointed Permanent Art Referee to the Department of Science and Art, and it was on the abolition of that office that he retired from the Museum in 1868. At a later date he became Surveyor of Pictures to Her Majesty Queen Victoria. A Fellow of the Society of Antiquaries and an Honorary Member of many foreign Academies of Fine Arts, he was knighted in 1887 and awarded a Companionship of the Bath in 1901; he died on April 10th, 1913. A small bronze portrait bust of him by the Italian sculptor Baron Carlo Marochetti (1805-69) has been placed in the Museum in close proximity to the Italian sculpture which he collected; it is illustrated on page xii.

In addition to numerous other art writings, he published in 1862 a Catalogue of the Italian Sculpture which marked an epoch in the study of that particular branch of art; and it is an extraordinary testimony both to his skill and to his good fortune that this Catalogue (which must always remain an indispensable work of reference, and contains much information not to be found anywhere else) already includes the majority of the masterpieces of which the collection can boast.

The foundation was laid by the acquisition in 1854 of the Gherardini Collection, consisting mainly of wax models by or ascribed to Michael Angelo or Giovanni Bologna. It is not without reason therefore that the most important of these Michael Angelo models figures as the frontispiece of the present volume. The Gherardini Collection, in the acquisition of which Mr. Gladstone played no small part, was at first deposited in the Art Museum at Marlborough House, from which it was removed with other works of art to South Kensington in 1857. During the next few years many acquisitions were made under Sir Charles Robinson's supervision in Italy—the important pulpit sculptures of the early Pisan School (pages 4, 5), the stone chimney-piece by Desiderio (page 41), the great altar-piece by Ferrucci (page 72), and the delicate carvings from the tomb of Gaston de Foix (pages 117 ff.). It was in this period also that the wonderful terracotta statuette of the Virgin with the Laughing Child (page 65) was acquired in Paris.

In 1860 the purchase of the Italian sculpture at the Gigli Campana sale raised the collection at South Kensington in one stroke to the first rank. The most important works of art then acquired had been in the possession of the Marchese Gigli. They included the two marble reliefs by Donatello (pages 19, 20), one of them probably the finest work by his hand outside Italy, and the peculiarly interesting late terracotta sketch for a relief (page 24); they included also the marble Cupid by Michael Angelo, and a whole

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series of other admirable works of art which can be readily identified by the year incorporated in their acquisition number. It was approximately at the same time that the South Kensington Museum became the possessor of the Great Stemma of René of Anjou by Luca della Robbia (page 30), and of the Sanctuary of the Church of Santa Chiara (page 71), which offers the student in England a relatively complete example of Florentine architecture at its most attractive period.

Acquisitions were still made after the publication of Sir Charles Robinson's Catalogue, but at a slower rate: and during the last decade of the nineteenth century and the first of the twentieth, it must be admitted that they were relatively few. It is unnecessary to attempt to enumerate them, but neither the Sarcophagus of S. Giustina, purchased at Venice in 1879 (page 37), which has been justly claimed as one of the loveliest pieces of Florentine relief in the world, nor the Angels from Montepulciano (page 27), which perhaps represents Michelozzo at his highest point as a sculptor, can pass without a mention. Obviously opportunities for adding first-rate examples of Italian Sculpture to the collection have of recent years become rare. But even within the last decade the Museum has been enriched by the acquisition of the Madonna reliefs by Agostino di Duccio (page 36) and Desiderio (page 42) and of the astonishing portrait bust of an Englishman by Bernini (page 158), all of them purchased from English private collections.

In view of these acquisitions and of the notable progress in our knowledge of the Italian sculptors, it has long been obvious that a new Catalogue of the collection was required; and it is nearly a quarter of a century since the present writer began to collect material for this under the direction of Mr. Arthur Banks Skinner, Director of the Victoria and Albert Museum from 1905 to 1908, whose death at a relatively early age left a gap which could never be adequately filled. For various reasons it became difficult for him to bring this work to a conclusion, and it is only during the last few years that his colleague Miss Longhurst has been able to devote herself to the revision and completion of what he had begun. They are both conscious of defects which might be amended with more time and greater knowledge; but such as it is they hope that the Catalogue may be of some service to students of Italian Art in this country and elsewhere.

They wish to record their indebtedness above all to Dr. Wilhelm von Bode; not only because it is to him more than to any one else that all students of Italian Sculpture owe the foundation of their knowledge, but for the personal interest which he took in the collection at South Kensington even while he was building up, almost by his unaided efforts, its great rival

INTRODUCTION

at Berlin. And among the dead they also recall the friendly help and interest given by Mr. Charles Loeser and by his friend Dr. De Nicola. Any list of the living must be guilty of many omissions, but they wish at any rate to name Mr. Charles Bell and his successor at the Ashmolean, Mr. Kenneth Clark; Mrs. Strong; Mr. Bernhard Berenson, Mr. Breck, Dr. Kennedy and Dr. Valentiner; Monsieur Aubert and Monsieur Carl Dreyfus; Professor Moschetti and Dr. Poggi; Dr. von Schlosser and Dr. Planiscig; Dr. Frida Schottmüller, Dr. Mackowsky, Dr. Bodmer, Dr. Kriegbaum, and Dr. Middeldorf. Among their own colleagues they are particularly indebted to Mr. Gerald Siordet, who had just started work on the Catalogue before he died fighting for his country in Mesopotamia during the Great War; to Mr. Bedford and Mr. Molesworth in the Department of Architecture and Sculpture; and to Mr. Van de Put, the Keeper of the Art Library, for his invaluable assistance in heraldic problems. Nor is it only in connexion with medals that they have profited by the advice of Dr. Hill, the present Director of the British Museum.

It has been almost impossible to fix the limits of the material dealt with in this Catalogue with any logical precision. Bronzes have been left out with the exception of work on a large scale definitely associated with sculptors who would otherwise figure in the Catalogue (for example, Donatello), and of the full-sized portrait busts which could hardly have been appropriately excluded. A Catalogue of the bronzes in the collection is already in preparation.

With regard to the architectural sculpture in which the Victoria and Albert Museum is particularly rich, it has been still more difficult to come to a decision in certain cases. A few examples of more or less definitely architectural sculpture have been catalogued when special reasons seemed to make this desirable; the majority, even when they included some figure work, have not.

Any complete consistency in the matter of ascriptions to individual artists is probably beyond attainment; and in the case of sculpture it seems particularly hard to indicate the degrees between what may be regarded as questioned attributions, and those purely provisional uses of an artist's name which are little more than a concession to practical convenience. Even unquestioned attributions, as Mr. Berenson has recently pointed out, are stepping-stones rather than goals. When a sculptor is as prolific (and as predominant) as Donatello the work associated with him can perhaps be roughly grouped into at least three divisions; but the distinction between

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'Donatello', 'Workshop of Donatello', and 'School of Donatello' is apt in practice to be both illogical and fluctuating. How little, in reality, we know what the workshop of a Florentine fifteenth-century sculptor meant! In a certain number of instances old attributions have been hesitatingly retained for reference (when perhaps little justification for them could be brought forward) if no more plausible name could be suggested.

Even the order in which the artists have been arranged (the normal alphabetical system of Picture Catalogues being inapplicable) is of necessity a rather arbitrary one, based as it is partly on chronological and partly on geographical considerations; but some attempt has been made to clarify it by a liberal use of boldly printed headings. A List of Artists with page references will be found on page 173.

In order to bring down the expense of the Catalogue to the lowest possible limit the illustrations have been greatly reduced in size; and no doubt in most cases they cannot be said adequately to represent the original. But they are at any rate large enough to serve as reminders of what the collection contains; and nothing short of a whole series of full-page plates at an almost prohibitive cost would provide any acceptable substitute, so far as serious students are concerned, for the photographs which can be obtained of every piece of Italian sculpture in the Museum. The negative numbers of these photographs are in every case quoted in the Catalogue for convenience in ordering.

As it was impossible to keep to any logical order in the illustrations and at the same time to secure a proportionate reduction in size for each piece of sculpture, the height of the original in inches is in every case given on the plate. For convenience in handling, the text has been issued as one volume, and the illustrations as another, each volume being obtainable separately.

It would clearly be impossible to attempt in the Introduction to a Catalogue of such a subject any account of the history of Italian Renaissance Sculpture. A certain amount of general works are available in English as well as other European languages. But while select references have been given in connexion with each artist, any attempt at a comprehensive bibliography would either risk the charge of arbitrariness or run to an inordinate length.

For the sculpture of the fifteenth century the sixth volume of Commendatore Venturi's *Storia dell'Arte Italiana* (1906) provides an unequalled liberality of illustration. The same writer's *Short History of Italian Art* (1926), translated into English by E. Hutton, gives in its chapters on sculpture an excellent summary of the whole field. Other useful books in English which might be mentioned are *Italian Sculpture*, by W. G. Waters (1911); *The*

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Evolution of Italian Sculpture, by Lord Crawford and Balcarres (1909); and *Italian Sculpture of the Renaissance*, by L. J. Freeman (1901; reissued 1927). For Florentine sculpture in particular there is a translation into English (1908) of an admirable collection of essays by Dr. von Bode under the title *Florentine Sculpture of the Renaissance*; a very useful small book is *Florentine Sculpture of the 15th Century*, by W. G. A. Ormsby-Gore (1930). There are also numerous works dealing with the subject as a whole and with particular periods or districts in French, German, and Italian, as well as in other European languages.

A brief chronological table fixing some of the principal sculptors in relation to one another will be found immediately following. It is a fortunate coincidence that four sculptors so outstanding as Giovanni Pisano, Donatello, Michael Angelo, and Bernini should have been alive respectively in the years 1300, 1400, 1500, and 1600. And it may help to place them in history if the names of some of their most distinguished contemporaries in other arts are set out in connexion with them as well as those of some of the sculptors who preceded and followed them.

ERIC MACLAGAN

October 1932.



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LANDMARKS IN THE HISTORY OF ITALIAN RENAISSANCE SCULPTURE

In the year 1300 GIOVANNI PISANO (c. 1250–after 1317).

Preceded by his father NICOLA (c. 1220–c. 1280).

A contemporary of *Dante* (1265–1321) and *Giotto* (1276–1336).

Followed by ANDREA PISANO (1273–1348).

In the year 1400 DONATELLO (1386–1466).

Preceded by IACOPO DELLA QUERCIA (1374?–1438) and Ghiberti (1378–1455).

A contemporary of *Brunelleschi* (1379–1446), *Fra Angelico* (1387–1455), *Jan van Eyck* (c. 1390–1441), and *Masaccio* (1401–28).

Followed by LUCA DELLA ROBBIA (1400?–82), DESIDERIO (1428–64), VERROCCHIO (1435–88), and many others.

In the year 1500 MICHAEL ANGELO (1475–1564).

Preceded by the above, by his master BERTOLDO (d. 1491), and by LEONARDO DA VINCI (1452–1519).

A contemporary of *Raphael* (1483–1520), *Rabelais* (1483–1553), *Titian* (1477/89–1576), and *Correggio* (1494–1534).

Followed by IACOPO SANSOVINO (1486–1570), CELLINI (1500–71), GIOVANNI BOLOGNA (1529–1608), and others.

In the year 1600 GIANLORENZO BERNINI (1598–1680).

Preceded by the above and by his father PIETRO (1562–1629).

A contemporary of *Poussin* (1593?–1665), *Van Dyck* (1599–1641), *Velazquez* (1599–1660), *Rembrandt* (1607–69), and *Milton* (1608–74).

Followed by ALGARDI (1602–54).



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- BERLIN, BODE UND VON TSCHUDI = Berlin: Königliche Museen [Skulpturen des Mittelalters und der Renaissance]. *Beschreibung der Bildwerke der christlichen Epoche.* Bearbeitet von W. Bode und H. von Tschudi. Berlin, 1888.
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PERIODICALS

- BERLIN JAHRBUCH = *Königliche preussische Kunstsammlungen. Jahrbuch*.
- MUNICH JAHRBUCH = *Münchener Jahrbuch der bildenden Kunst*.
- REPERTORIUM = *Repertorium für Kunstwissenschaft*.
- VIENNA JAHRBUCH = *Jahrbuch der kunsthistorischen Sammlungen des A. H. Kaiserhauses*.
- VIENNA (Kunsthistorisches) JAHRBUCH = Vienna. Kunsthistorisches Institut des Bundesdenkmalamtes. *Wiener Jahrbuch für Kunstgeschichte*.





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TWELFTH TO FOURTEENTH CENTURIES

UMBRIAN, TWELFTH CENTURY (?)

HEAD of a man in Istrian stone. Bald-headed, with a moustache, heavy eyebrows, and tuft of hair (or ear-rings?) in front of his ears. A 72-1923

H. 6½ in. (.16 m.). The head broken away level with the chin; the nose broken.

Given by Dr. W. L. Hildburgh, F.S.A. Acquired in Perugia. Phot. 66860-61. See fig. p. xvi.

Review, 1923, p. 6.

Apparently the head from a rather less than life-

size figure, probably of Umbrian workmanship, though it is difficult to find anything to compare with it. The carving appears to belong to the 11th century, but its primitive character may be due to its provincial origin, and, as suggested by Dr. Haseloff, it should perhaps be ascribed to the following century.

NORTH ITALIAN: LATE TWELFTH CENTURY

FRAGMENT OF A FONT. White marble. Each of the two remaining sides decorated with a relief of a naked female figure under an arcade with interlaced ornament. A 14-1916

H. 1 ft. 4½ in., W. 1 ft. 4 in. (.42 × .41 m.). Both of the outer edges, and the central angle, considerably broken.

Formerly in the collection of Mr. E. B. Price, F.S.A., who acquired it at Cowes in the Isle

of Wight in 1845; illustrated in the *Publications of the Antiquarian Etching Club for the Year 1852*, pl. 59. Given by the Architectural Association in 1916, from the Royal Architectural Museum, Westminster. Phot. 45564. See fig., above.

Review, 1916, pp. 5-6. *Burlington Magazine*, xxxvii (1920), pp. 77-8.

The fragment appears to be part of a decagonal font. The style closely resembles that of a relief of the life of St. Margaret at Fornovo Taro near

Parma (Zimmermann, *Oberitalienische Plastik*, fig. 51), apparently by a provincial follower of Benedetto Antelami; and the fragment may be assigned to the same school, other work of which can be traced at Parma and Modena.

NORTH ITALIAN: FIRST HALF OF THE THIRTEENTH CENTURY

THE VIRGIN AND CHILD. Relief in orange-red (Verona?) marble. The Virgin, seated on a throne, holds the Child on her left arm and points to Him with her right hand; He holds a book in His left hand and blesses with His right. Moulded framework, with inscription above and below. A 6-1913

H. 3 ft. 1 in., W. 1 ft. 11½ in. (.94 x .60 m.). The right-hand top corner chipped.

Acquired (in London) from Auer in the Adige Valley. Phot. 36573. PLATE 16.

Review, 1913, pp. 5, 6, pl. 3.

The composition is almost purely Byzantine, of the type known as Hodegetria; perhaps imitated from an imported ivory, such as the bookcover at Berlin (K.F.M. Vöge, *Beschreibung der Bildwerke der christlichen Epochen*. I. *Die Elfenbeinbildwerke* (1900), 26; Volbach, *Die Bildwerke des deutschen Museums*. I. *Die Elfenbeinbildwerke* (1923), 577) which it rather closely resembles. Though obtained from the Tyrol, where other work of a somewhat similar character exists (e.g. on the cathedral at Trent), the relief may be classed with North-eastern Italian sculpture; it may be compared with the fine relief at Castell' Arquato, near Piacenza (Kingsley Porter, *Lombard Architecture*, 1917, pl. cxlii). The closest parallel, however,

is with a group of reliefs which there is reason to believe may have been carved, possibly locally, for the cathedral of Reggio Emilia (W. Heil in *Art in America*, xv (1927), pp. 83 ff.). The type was imitated across the Alps, as in a lunette in the museum at Salzburg (*Die Kunstsammlungen der Stadt Salzburg*, ed. Tietze, 1919, pp. 242-3; and H. Beenken, in *Belvedere*, viii (1925), pp. 99 ff.). For the suggested relation of these representations of the Virgin and Child with the Adoration of the Magi see an article by Dr. Hamann in *Marburger Jahrbuch für Kunstwissenschaft*, iii (1927), pp. 134 ff. The inscription reads:

STELLA · PARENS · SOLIS . . .

VIRGO · DEI · SEDES · CELI · NOS · TRÄFFER · AD
EDES.

NEC · SIMILIS · MATER · NEC · TALIS · FILIVS · ALTER.

The second half of the first line has been broken away, but the missing portion may be conjectured to end with either *prolis* or *nolis*.

ITALIAN: AFTER 1253

FRONT OF AN ALTAR, made to contain the body of St. Clare (Santa Chiara). Relief in marble. An arcade of eight cusped arches, five of which are filled with foliage and birds; in the three central arches the symbols of St. Mark (a winged lion), St. Matthew (a seraph), and St. John (an eagle). 46-1882

H. 2 ft. 9½ in., L. 6 ft. 11 in. (.86 x 2.11 m.).

Acquired in Florence. Phot. 62505-7. PLATE 1d.

The inscription, above the arcade, runs:

VITA PRECLARA · REFVLGENS NOMINE CLARA ·
NORMA RECLVSARVM · SPECVLVM SINE TURBINE
CLARVM ·

INCLITA CVNCTARVM XRSI IACET HIC FAMVLARVM ·

Apparently the front of the original altar of the saint from her church (built c. 1257) at Assisi. The unsymmetrical disposition of the arches on each side of the central seraph (with the symbol of St. Luke omitted) is curious; the seraph may have been emphasized in allusion to the Vision of St. Francis. Some of the books held by the angels in the spandrels are marked S. The relief probably dates from soon after the

death (1253) of St. Clare; if it formed part of the high altar—'altare majus sub quo S. Clara requiescebat'—of her church, that altar was consecrated by Pope Clement IV in 1265. The ornate shrine in the crypt where the saint's body (rediscovered in 1850 deep below the church) is now displayed dates from the middle of the 19th century.

UMBRIAN (?): THIRTEENTH CENTURY

PART OF A PREDELLA (?). Relief in carved, painted, and gilt wood. Eight saints, standing under round arches springing from octagonal attached columns; apparently St. Francis (?), an archbishop, St. Leonard (with fetters), St. Peter (?), three female saints (the first carrying a crown, the second perhaps the Virgin as *orante*), and a king (?). 391-1888

H. 1 ft. 2 in., L. 5 ft. 1 in. (.36 × 1.55 m.). The surface rubbed and chipped; the arcade is apparently incomplete at the left end. The faces and hands are painted, most of the rest of the figures gilt.

Acquired in Naples, but said to have come from

a church in the Marches of Umbria. Phot. 66315. See fig., p. xv.

Provincial work of poor quality, quite possibly later in date than the primitive appearance of the figures and architecture would at first suggest.

NICOLA PISANO

'NICHOLAS PIETRI (? de Apulia)', possibly born in Apulia; living at Pisa c. 1250, finished the pulpit in the baptistery 1260, died after 1278 and before 1237. Working at Pisa, Siena (1266-8), Bologna (?), and Perugia, at first mainly under the influence of antique Roman sculpture, but later under that of contemporary French sculpture.

Life (with that of Giovanni) by Vasari, I, p. 293; separate edition, with bibliography, by I. D. Supino (1911). Some of the more important books and articles on Nicola and his followers are those by Dobbert (1873), Schmarsow (in *Festschrift zu Ehren des Kunsthistorischen Instituts in Florenz*, 1897, and elsewhere), Hiazintow (1900, in Russian, reviewed by O. Wulff in *Repertorium*, xxvi (1903), pp. 428 ff.), Bertaux (in *Annales internationales d'histoire*, 7^e section, 1900/2, p. 91 and elsewhere), Polaczek in *Repertorium*, xxvi (1903), pp. 361-71), A. Brach (1904), Graber (1911, with useful bibliography), and Swarzenski (1926). See also Crowe and Cavalcaselle, *History of Italian Painting* (1864), I, pp. 114-54; Supino, *Arte Pisana* (1904); R. Papini, *Pisa* (1912); Venturi, *Storia*, III, pp. 987-1014, and IV, pp. 1-246; and Vitzthum and Volbach, *Die Malerei und Plastik des Mittelalters in Italien*, 1924, pp. 124 ff.; with recent bibliography.

ST. PETER, ST. PAUL, AND ST. JAMES; group from a pulpit. Yellowish marble. In the centre St. Paul holding a book; to his left St. Peter with a key, and to his right St. James the Greater with a scroll. Slab background. 5797-1859

H. 3 ft. 1½ in., W. 1 ft., 2½ in. (.96 × .38 m.). Some small breakages.

Acquired in Florence. Phot. 25231. PLATE 2c. Robinson, p. 1. Graber, pp. 97-9, and pl. v. Swarzenski, p. 69, and pl. 122. M. Chamot in *Apollo*, v (1927), fig. p. 119.

This and the three following numbers are said to have come from a church in the neighbourhood of Pisa; the first two, at any rate, formed part of a pulpit, probably on the lines of that by Fra Guglielmo (a pupil of Nicola Pisano)

in the church of San Giovanni Fuorcivitas at Pistoia (1270?). The group represents the writers of the canonical epistles, excluding St. John as an Evangelist. The style of this and the following group is very close to that of Nicola himself (compare the corresponding groups in the pulpit at Siena), but they may be the work of a pupil—probably not Fra Guglielmo, to whom they have sometimes been ascribed. They may be dated about 1275.

SYMBOLS OF ST. MATTHEW, ST. MARK, AND ST. LUKE; group from a pulpit. Yellowish marble. In the centre a standing angel, to his left a winged lion, and to his right a winged ox, each holding a book. 5799-1859

H. 2 ft. 6½ in., W. 1 ft. 3 in. (.785 × .385 m.). Acquired in Florence. Phot. 25233. PLATE 2d. Robinson, p. 1. Graber, pp. 97-9, and pl. v. Swarzenski, p. 69, and pl. 122.

See note on the preceding number. The symbol of St. John (the eagle) is missing, but would have been placed as a desk on the heads of the other figures (as in the pulpits of Siena Cathedral and San Giovanni Fuorcivitas at Pistoia), which

accounts for the lesser height as compared with the corresponding group of the writers of Epistles. Similarly arranged groups occur on earlier Tuscan pulpits, e.g. those at Barga, in San Bartolomeo in Pantano at Pistoia (by Guido da Como, c. 1250), and at Cagliari (by Guilelmus, from Pisa Cathedral; 1162); compare also the fragments in the Composanto at Pisa illustrated in Venturi, *Storia*, iii, pp. 924-6.

ST. MICHAEL; pier from a pulpit. Marble. He stands on the dragon, holding a censer in his left hand; his right, with the upper part of the spear that pierces the dragon's head, is broken away. At the back is part of a shaft. 5798-1859

H. 3 ft. 2 in., W. 1 ft. 3 in. (.975 × .385).

Acquired in Florence. Phot. 25232. PLATE 2a. Robinson, p. 1. Venturi, *Storia*, iv, pp. 45-7. Swarzenski, p. 69, and pl. 118. M. Chamot in *Apollo*, v (1927), fig. p. 119.

This and the following figure are said to have come from the same pulpit, in a church near Pisa, as the preceding groups; but they are not in the same marble, and can hardly be ascribed to the same sculptor. They seem to be by the same hand as a pedestal for a holy-water stoup in the Bargello at Florence (Venturi, *Storia*, iv,

pp. 73, 76) generally ascribed to Fra Guglielmo, but finer in quality than most of his work (cf. Graber, p. 98, n. 2); and perhaps a single angel in the Louvre (*Catalogue*, no. 569). The dress of the archangels seems to be influenced by the reliefs of consuls on late Roman ivory diptychs; it is closely similar to that of the angel in the beautiful contemporary relief of the Three Maries in the refectory of Santa Croce at Florence. For the chainless censers compare those held by the two angels on the earlier (c. 1200) altar-piece at Cividale.

ST. GABRIEL; pier from a pulpit. Marble. He stands holding a censer in his right hand, a sceptre in his left. At his back is a shaft with a square abacus head.

5800-1859

H. 3 ft. 2 in., W. 12½ in., depth 8 in. (.975 × .320 × .205 m.). Most of the right wing broken away.

Acquired in Florence. Phot. 25234. PLATE 2b.

Robinson, p. 1. Swarzenski, p. 69, and pl. 119. See note to the preceding number. This archangel is described by Venturi (*Storia*, IV, p. 47) as St. Raphael.

FLORENTINE: LATE THIRTEENTH CENTURY (UNDER THE INFLUENCE OF NICOLA PISANO)

THE ANNUNCIATION. Relief in marble. On the left the angel striding forward, holding a sceptre, the upper part of which is broken away; on the right the Virgin standing with her right hand on her breast. Between them the Dove, flying under a canopied shrine with detached pillars, above which appears the *Dextera Dei*. Architectural framework.

7563-1861

H. 2 ft. 5 in., L. 4 ft. 2 in. (.745 × 1.28 m.). Some small restorations in stucco (fingers of the angel's right hand and the heel of his right foot).

From the Gigli-Campagna collection; obtained from Santa Croce in Florence. Migliarini, p. 27, pl. xxx (showing an added figure of Christ in the centre). Phot. 50636. PLATE 4a. Robinson, p. 2.

The relief with its marked adherence to Byzantine tradition is closely related to other reliefs still at Santa Croce (in the refectory)—the Three Marys and Two Angels with censers—published by Dr. Swarzenski in the *Zeitschrift für bildende Kunst*, xv (1904), p. 103 (cf. Venturi, *Storia*, IV, p. 156 and preceding pages). This important group of late 13th-century Florentine sculpture, which can perhaps be taken as including the relief in the Porta San Giorgio, may be dated by the monument of Guglielmo Amerighi (1289) in the court of the SS. Annunziata. The figures (perhaps from the façade of the Duomo) dealt with in the same article, which have been ascribed to Arnolfo di Cambio (1230-1301/2; cf. Dr. Frida Schottmüller in the Berlin *Jahrbuch*, xxx (1909), pp. 291 ff.) and of which one is now at Berlin (K.F.M. III 2827/28), seem less closely related to the Santa Croce reliefs. The present relief is incidentally cited in Dr. Swar-

zenski's article (p. 104, n. 1), but not brought into direct connexion with the group, to which it surely belongs. Dr. Valentiner has ascribed this relief to Arnolfo di Cambio on the ground of its similarity with a wood figure, formerly belonging to the late Mr. Loeser at Florence (*Art in America*, XIV (1926), p. 2; cf. also P. Toesca in *Rassegna d'Arte*, xvii (1917), pp. 93 and 96).

The individual figures may be compared with those in Annunciation reliefs by Nicola Pisano and his pupils: e.g. the angel in the Pisa (Baptistery) pulpit, and in Fra Guglielmo's pulpit in San Giovanni Fuorcivitas at Pistoia, and the separate figure of the Virgin (?) in the Siena pulpit (to the right of the stair). The resemblance in the last case particularly is very definite. There is a close imitation of the whole composition on the outside of the Duomo at Florence, facing towards the Campanile (c. 1310?); see A. L. Meyer, *Mittelalterliche Plastik in Italien*, 1923, pl. 12. Dr. Walther Biehl illustrates the Duomo Annunciation in connexion with the work of Giraldo da Como including reliefs of the Annunciation (1274) in the cathedral at San Miniato al Tedesco (*Toskanische Plastik des frühen Mittelalters*, 1926, pl. 106 and pp. 89-90). He considers that this relief is a free version, by a better hand, of the Duomo

relief (l.c., n. 55, p. 123). See also M. Salmi, *Romanesque Sculpture in Tuscany*, 1928, p. 129, n. 63.

A contemporary and rather larger version of the angel, formerly in a private collection at Florence (see Toesca, l.c., p. 96) is now in the

collection of Mr. Kingsley Porter at Elmwood, Cambridge, Massachusetts (see also Vollbach in Vitzthum and Vollbach, *Die Malerei und Plastik des Mittelalters in Italien*, 1924, fig. 121, p. 150, where the figure is wrongly described as being in the Bargello).

SCHOOL OF GIOVANNI PISANO

GIOVANNI DI NICOLA PISANO, born at Pisa shortly before 1250, died after 1317 (?). Working at Pisa, Siena, Perugia, Pistoia, Padua, and elsewhere, under the influence of his father's later work and of contemporary French sculpture.

Besides the literature quoted under Nicola Pisano, reference may be made to the article by Justi (in the *Berlin Jahrbuch*, xxiv (1903), pp. 247-83), to Sauerlandt, *Giovanni Pisano*, 1904, and to A. Venturi, *Giovanni Pisano*, 1928, with bibliography. See also the recent literature connected with the reconstruction of the pulpit in the cathedral at Pisa, including F. Puntoni, *Ancora sulla ricomposizione . . . della cantoria di Giovanni Pisano*, 1921; Péleo Bacci, *La Ricostruzione del Pergamo di Giovanni Pisano nel Duomo di Pisa*, 1926; *Per la Ricostruzione del Pergamo di Giovanni Pisano*, 1926 (essays by A. Manghi, V. Biagi, P. Bacci, I. B. Supino, and others).

THE VIRGIN AND CHILD WITH ANGELS. Relief in marble. The Virgin seated on a throne, facing to the right and holding the Child standing on her knee. At each side stands an angel, the one on the left holding a candlestick.

7564-1861

H. 2 ft. 3½ in., W. 2 ft. 8½ in. (7 × 83 cm.).

The right arm of the angel to the right (which may have held a scroll) broken off.

From the Gigli-Campana collection; Migliarini, p. 21, pl. xxiv. Phot. 53384. PLATE 4b.

Robinson, p. 5. M. Chamot in *Apollo*, v (1927), fig. p. 120.

Closely related in style to the four reliefs from a pulpit, formerly in S. Michele in Borgo, now built into the walls of the choir of the cathedral at Pisa; these are illustrated in Venturi, *Storia*, iv, pp. 222-4, and in Papini, *Pisa*, 1912, pp. 75 ff., where they are tentatively ascribed to 'Bernardo', who assisted Giovanni Pisano in the Pisa pulpit (c. 1301-10), and whose hand has been traced in the lean top-heavy figures of

some of the reliefs on it. Other work of the same class, such as the statue of the Virgin and Child (closely resembling the figures in this relief) still *in situ* on the façade of San Michele in Borgo, has been ascribed with little justification to Fra Guglielmo; compare Papini in *Bollettino d'Arte*, ix (1915), pp. 267 ff., for sculpture by the 'Master of the Pulpit from S. Michele' now in the Campo Santo at Pisa. Other reliefs, such as the Annunciation in San Michele, have recently been ascribed by Dr. Valentiner to Lupo di Francesco (*The Art Bulletin*, ix (1926-7), pp. 204-14). The present relief dates from the earlier part of the 14th century. At the left-hand bottom corner is a shield of arms, probably that of the Florentine family of Orlandini.

TWO PILLARS, perhaps from a pulpit. Marble. Spiral bands of acanthus foliage in which naked boys, some of them winged, are playing.

73-1882, 74-1882

TWELFTH TO FOURTEENTH CENTURIES

Each H. 3 ft. 10 in., diam. 10 in. (1.17 × .255 m.). Acquired in Florence. Said to have formed part of a monument in Pisa Cathedral. Phot. 12175. PLATE 14, 1c.

Two other pillars from the same set, one broken,

are in the Campo Santo at Pisa. They are a good example of the figure and foliage work of the school of Giovanni Pisano as applied to architectural decoration.

TINO DI CAMAINO

TINO DI CAMAINO DI CRESCENZIO, born at Siena about 1285 (?); died 1339. Working at Siena (from 1311), Florence, and Naples. Influenced by Giovanni Pisano.

I. B. Supino, *Arte Pisana*, 1904, pp. 180 ff. Venturi, *Storia*, iv, pp. 253 ff. Péleo Bacci in *Rassegna d'Arte*, vii (1920), pp. 92 ff. and viii (1921), pp. 73 ff. Valentiner in *Art in America*, xi (1923), pp. 280 ff. Vitzthum and Volbach, *Die Malerei und Plastik des Mittelalters in Italien*, 1924, pp. 147 ff. with bibliography.

AN ANGEL HOLDING A CURTAIN. Relief in marble. He stands drawing the curtain in front of him with his right hand. Slab background behind the head. 7567-1861

H. 2 ft. 1 in. (.64 m.). The left hand, and the upper left-hand corner of the slab, broken off. From the Gigli-Campana collection; Migliarini, p. 17, pl. xx (as Giovanni Pisano). Phot. 25235. PLATE 54.

Robinson, p. 3. Valentiner in *Art in America*, xi (1923), pp. 293-4. Similar figures of angels drawing back curtains occur very frequently in Italian tombs and other monuments in the 14th century; this pair of figures, evidently intended for a tomb, may particularly be com-

pared to those on each side of a later relief of the Virgin and Child outside Santa Croce at Florence (Venturi, *Storia*, iv, p. 274, as in the manner of Tino da Camaino), to a pair in the picture gallery at Siena, and to a pair in the Städtische Galerie at Frankfurt a.M. (*Verzeichnis der Bildwerke* (1910), nos. 28 and 32). They may possibly, as Dr. Valentiner suggests, have come from the tomb of Gastone della Torre (d. 1317) in the cloister of Santa Croce.

AN ANGEL HOLDING A CURTAIN. Relief in marble. He draws the curtain in front of him with his left hand, holding it higher up with his right. 7566-1861

H. 2 ft. 1 in. (.64 m.). The top left-hand corner broken away. From the Gigli-Campana collection; Migliarini, p. 17, pl. xxi (as Giovanni Pisano). Phot. 25235.

PLATE 5b.

Robinson, p. 3.

See note on the preceding number.

SCHOOL OF ANDREA PISANO

ANDREA DI UGOLVIO, born at Pontedera about 1270 to 1273 (or according to some authorities in 1290), died 1348; working (in bronze as well as marble) at Pisa, Florence, Orvieto, and elsewhere. Influenced by Giovanni Pisano, whose name he adopted.

Life by Vasari, i, p. 481. Venturi, *Storia*, iv, pp. 421-68. R. van Marle in *Art in America*, ix (1921), pp. 225-32. R. Valentiner, *Art in America*, xv (1927), pp. 197-207. Vitzthum and Volbach, *Die Malerei und Plastik des Mittelalters in Italien*, 1924, pp. 162-8.

ST. BARBARA (?). Relief in marble. She stands on a bracket, holding a three-storied tower in her left hand and a scroll in her right. 7451-1861

H. 1 ft. 5½ in., W. 1 ft. (44 × 305 m.). Acquired in Naples. Phot. 25236. PLATE 5c. Robinson, p. 2.

The relief may perhaps be an allegorical figure, but the inscription XPS · REX · VENIT · IN · PACE · ET · DEVS · HOMO · FATVS · EST · VERBVM · CARO · FATVM · EST · apparently added in the 15th century, has, as M. Germain has shown (*Revue de l'Art chrétien*, I (1900), p. 418), been commonly used as an invocation against thunder, and

would therefore be appropriate for St. Barbara (who is not very commonly represented in Italian art of the 14th century).

The style of the Pisani was introduced at Naples by Tino da Camaino, who worked there c. 1325-37, and others; but there seems nothing distinctively Neapolitan about this relief, which probably dates from about the middle of the 14th century, but may be a little later.

SCHOOL OF NINO PISANO

NINO DI ANDREA PISANO, born about 1315; died about 1368. Working at Florence, Orvieto, Pisa, Venice, and elsewhere. Influenced by his father Andrea.

Vasari, I, p. 494. Venturi, *Storia*, IV, pp. 478-505. I. B. Supino, *Arte Pisana*, 1904, pp. 213 ff. Volbach in Vitzthum and Volbach, *Die Malerei und Plastik des Mittelalters in Italien*, 1924, pp. 175 ff., with bibliography. W. R. Valentiner in *Art in America*, XV (1927), pp. 195 ff.

THE ANGEL OF THE ANNUNCIATION (St. Gabriel). Statue in wood. He stands, his left hand on his breast, his right raised in blessing. 7719-1861

H. 6 ft. (1.83 m.). The drapery painted stone colour, the head, hands, and wings unpainted. Acquired in Florence; said to have come from Pisa Cathedral. Phot. 12638, 12639, 62478, 62479. PLATE 3a.

Robinson, p. 13 (as of the 15th century). Venturi, *Storia*, IV, p. 868. M. Chamot in *Apollo*, V (1927), fig. p. 123. Fabriczy, *Kritisches Verzeichnis*, I, 4, as the work of a close follower of Nino Pisano, the same artist who executed the Virgin in the Louvre (no. 946) and perhaps also the angel in the Cluny Museum (*Kritisches Verzeichnis*, I, 9 and 10). For other

figures of this group (at Pisa, Orvieto, Lyons, and elsewhere), see the article by Justi in the *Berlin Jahrbuch*, XXIV (1903), pp. 282-3, and cf. Schubring, *Plastik Siennas*, pp. 26-48, and Venturi, *Storia*, IV, pp. 522-9. The same disproportionately small wings occur on the angel at Montalcino (Venturi, *Storia*, IV, p. 872).

If the account given in the Robinson catalogue is correct, the corresponding figure of the Virgin was cut down by a country priest to fit it into a niche in his church; it cannot in this case be identified with the lovely Virgin in the Louvre.

THE VIRGIN AND CHILD. Figure in painted walnut. She stands supporting the Child on her left arm. He holds a bird in His left hand and touches the neck of the Virgin's robe with His right. A 43-1930

H. 3 ft. ½ in. (928 m.). The right hand of the Virgin and the base are of more recent date. Acquired in London. Phot. 63872-63874. PLATE 3c.

The figure resembles closely an alabaster statuette of the Virgin and Child at Berlin, ascribed to Nino Pisano (K.F.M. III. 34 (p. 91), see also Valentiner in *Art in America*,

xv (1927), fig. 12, p. 205), and rather less closely his marble figures, especially the Virgin and Child over the tomb of the Doge Marco Cornaro in SS. Giovanni e Paolo at Venice, which dates from 1365.

While this figure cannot perhaps be ascribed to Nino Pisano himself, it should probably be regarded as the work of one of his immediate followers. A closely similar figure in painted wood is in the church of San Nicola at Pisa.

ALBERTO ARNOLDI

ALBERTO FIORENTINO, son of a Lombard settled in Florence. Born probably in Florence, working there from about 1351 to after 1361, also possibly in Milan.

Venturi, *Storia*, iv, pp. 680 ff. Thieme, *Lexikon*, 1 (with bibliography).

THE VIRGIN AND CHILD. Statuette in brownish marble. The Virgin stands holding the Child on her right arm and drawing His drapery towards her with her left hand. His right hand rests on her neck. 7600-1861

H. 1 ft. 8 in. (.51 m.). The hands broken off and replaced, but apparently both original. From the Gigli-Campana collection; Migliarini, p. 17, pl. xxxii (as Nino Pisano). Phot. 25237. PLATE 3b.

Robinson, p. 4.

Recently ascribed by Dr. Valentiner to Arnoldi (*Art in America*, xvi (1927-8), pp. 264-70). Compare the Madonna by Arnoldi (c. 1359-60)

in the Bigallo at Florence (Venturi, *Storia*, iv, pp. 683-5); Arnoldi's Madonna was definitely ordered in the Pisan style, probably in imitation of the figure by Nino Pisano (to whom this statuette has been ascribed) in Santa Maria della Spina. The statuette may in any case be considered as a minor work of the second half of the 14th century in the style of the Pisani.

VERONESE: SECOND HALF OF THE FOURTEENTH CENTURY

SEATED FIGURE OF A MAN, READING. Painted stone (tufo). He wears a green gown and a red mantle, his head and feet bare. A desk, fastened with a hinged bar to the seat, rests on his knees; on the desk an open book and an inkpot.

A 33-1913

H. 4 ft. 10 in., W. 2 ft. 1 in. (1.47 × .63 m.). Two fingers of the left hand broken.

Given, with the following number, by Sir Henry Howorth, K.C.I.E., S. Goetze, Esq., F. Leverton Harris, Esq., and F. A. White, Esq.; acquired at the Fitzhenry sale (Christie's, Nov. 1913, lot 154). Phot. 33649. PLATE 7b.

Review, 1913, pp. 4, 5, pl. 2.

These statues, which had previously been exhibited on loan by Mr. Fitzhenry, are closely

similar in style, technique, and material to a series of figures in the Museo di Castelvecchio, formerly in the lower hall of the Museo Civico, at Verona—St. Catherine, the Maries at the Cross, St. John and St. Martha—all, with the exception of the first, taken from the church of San Fermo Maggiore. For other figures of the same type at Cellore, see *Bollettino d'Arte*, II (1908), p. 303; with illustrations, including one of the Verona Museum figures. These are

apparently Veronese work of the second half of the 14th century (cf. Venturi, *Storia*, IV, pp. 772-8, on the not wholly dissimilar work

in the crypt of Santa Maria in Organo). The provenance has not been recorded.

SEATED FIGURE OF A MAN, WRITING. Painted stone (tufo). He wears a crimson gown and a green mantle; on his head is an octagonal crown or tiara. A desk, fastened by a hinged bar to the seat, rests on his knees; on the desk an open book.

A 34-1913

H. 4 ft. 9 in., W. 1 ft. 11 in. (1.46 × .58 m.). The thumb and two fingers of both hands broken. See preceding number. Phot. 33650. PLATE 7c.

Review, 1913, pp. 4, 5, pl. 2.

See note on the preceding number. For the curious head-dress (and also for the type of the head) compare the statuette of a saint on the shrine of St. Augustine in San Pietro in Ciel d'Oro at Pavia (Maiocchi, *L'Arca di S. Agostino*, 1900, pl. 14; Venturi, *Storia*, IV, p. 599). Other figures on the same shrine (dated 1362) wear the same head-dress (there representing the

papal tiara, but elsewhere, as on the statue of Henry VII at Pisa in the Campo Santo, the imperial crown), and one (Maiocchi, pl. 16) is seated at a similar desk. The persons represented have not been identified; neither figure is wearing ecclesiastical dress, and they may have formed part of the decoration of some secular building. It is perhaps worth while to compare them with the earlier painting of Hippocrates and Galen in Anagni Cathedral (R. v. Marle, *La Peinture Romaine*, 1921, p. 167, pl. XXXVIII). The curious seats seem to be copied from Mohammedan woodwork.

VENETIAN: LATE FOURTEENTH CENTURY

PAOLO DALLE MASSEGNE (?)

PAOLO DI GIACOMELLI (or Jacopello) **DALLE MASSEGNE** (or Masegne). One of a family of sculptors working in Venice, Bologna, and elsewhere in Northern Italy in the last half of the fourteenth century.

Venturi, *Storia*, IV, pp. 821-4. L. Planiscig, *Vienna Jahrbuch*, XXXIII (1916), p. 204. Rambaldi, *Nuovi appunti sui maestri Jacobello e Pietro Paolo da Venezia*, in *Venezia*, 1920, pp. 63-88. Bettini in *Dedalo*, xii (1932), pp. 347-59.

RECUMBENT EFFIGY OF A KNIGHT. Istrian stone. He lies on a draped bier, in full armour, with short and long sword, his hands crossed below his waist.

A 24-1910

L. 7 ft. 11 in., W. 2 ft. 5 in. (2.41 × .74 m.). Several chips and breakages restored in stucco. Given by J. H. Fitzhenry, Esq.; said to have come from a church on the Giudecca, Venice. Phot. 63631, 63632. PLATE 85c.

The effigy, which is in half relief, is very similar in type to the more elaborate one on the tomb of Giacomo Cavelli (d. 1386) in SS. Giovanni e

Paolo, signed by Paolo di Giacomello dalle Massegne (illustrated in Molmenti, *Storia di Venezia nella Vita Privata*, 1905, I, p. 281). The tomb of Manno Donati, in the Santo at Padua (Planiscig, l.c., fig. 156, p. 201), may also be compared. The bier-cloth is only carved on one side, so the original tomb must have stood against a wall.

NORTH ITALIAN: LATE FOURTEENTH CENTURY

A KNIGHT ON HORSEBACK. Relief in carved stone. He is galloping to the right, wearing full armour, his shield on his back and his sword raised. 729-1902

H. 4 ft. 4½ in., L. 7 ft. 9½ in. (1.335×2.37 m.). Some traces of (red) colour; the upper left-hand corner of the background restored.

Given by J. H. Fitzhenry, Esq.; acquired by him in Florence. Phot. 24002. PLATE 7a.

F. Burger, *Das Florentinische Grabmal bis Michelangelo*, 1904, p. 38, n. 1. This relief, the provenance of which is not known, is probably part of a North Italian sepulchral monument of the middle part of the 14th century; a very similar relief forms the front of a tomb built on to the west front of the Eremitani at Padua. Compare also the much earlier monument of Guglielmo Beraldi (1289) in the cloister of the Santissima Annunziata at Florence. Traces of an effaced inscription and of a coat of arms (two lions counter-rampant) are visible on the background.

Below is the (later) incised inscription:

TRANSFERITO QVI DAL CAV^{RO} BONAMICO DEL 1612.

The possible connexion with the Bonamico family may indicate Pavia (or Ravenna) for the place of origin; the arms might be for Michieli (Venice) or perhaps Frangipani.

It has been suggested that the relief was formerly in the collection of the Buonamico family of Florence, who, beginning with Giovanni Francesco Buonamico (d. 1587), appear to have brought together a remarkable library and collection of antiques which was housed in the Loggia of La Zecchia Vecchia near Santa Trinità at Florence. (C. R. Beard in the *Connoisseur*, LXXXVIII (1931), pp. 49, 50, pl. p. 21.)

ST. JOHN THE BAPTIST PRESENTING A KNIGHT. Part of an arcaded marble relief. He stands holding a cross and a scroll inscribed ECCE; resting his right hand on the diminutive kneeling figure of the knight. 232-1889

H. 1 ft. 11 in., W. 1 ft. 11½ in. (.59×.605 m.). Broken away to the left; remains of painting, including a shield (perhaps for Scaccabarozzi of Cremona) in the spandrel to the right.

Acquired in Rome. Phot. 63846, 63847 (inscription). See fig., p. 1.

Probably part of the front of a tomb; a small part of the seated figure of Christ (?) which

occupied the central space can be seen to the right of the column. At the back is a mutilated inscription in Latin (relating to the restoration of the tomb?), dated 1575. The relief has never been stylistically assigned to any definite district; it seems to date from the second half of the 14th century.

FLORENTINE (?): ABOUT 1400

THE VIRGIN AND CHILD. Statue in wood. She stands supporting the Child on her left arm and holding His foot with her right hand. He holds out a bird in His left hand, and looks round over His shoulder. 5892-1859

H. 4 ft. 2 in. (1.28 m.). On a modern wood base. The head of the Virgin is cut to take a crown.

Acquired in Florence. Phot. 31816. PLATE 3d. Robinson, p. 13. Fabriczy, *Kritisches Verzeichnis*, II. 148. For the rather earlier figure at

Berlin (K.F.M. III, 2950; Fabriczy, II. 16) see the Berlin *Jahrbuch*, XXIV (1903), p. 268.

Dr. Volbach has pointed out that a painted wood figure in the church of San Agostino at Perugia, ascribed to the school of Nino Pisano (Cristofani, in *Augusta Perusia*, I (1906), p. 129),

is closely similar. He considers both figures Florentine work of the beginning of the 15th century (K.F.M. III, 2950, p. 106). The rough working of the surface points to an

intended coating of gesso and paint. The statue is apparently Florentine, and may date from the end of the 14th, or more probably the beginning of the 15th, century.

SCHOOL OF IACOPO DELLA QUERCIA (?)

IACOPO DI PIETRO DELLA QUERCIA (Guercia?), born at Siena about 1371-4; working at Lucca, Siena, Bologna, and elsewhere; died 1438. Exercised much influence on the minor sculptors of his own time (particularly in the Emilia, and, at a later date, on Michael Angelo).

Life by Vasari, II, p. 109. Venturi, *Storia*, VI, pp. 67-106. Carpellini, *Di Giacomo della Quercia e della sua fonte*, 1869. Cornelius, *Iacopo della Quercia*, 1896. Schubring, *Plastik Siennas*, 1907, pp. 11-20; Cassoni, 1915. Text, p. 235, Pl. xi, no. 77; *Italienische Plastik*, pp. 169-78. I. B. Supino, *Iacopo della Quercia*, 1926. Péleo Bacci, *Iacopo della Quercia*, 1929. G. Nicco in *L'Arte*, 1929, pp. 126-37. J. Lányi in *Jahrbuch für Kunstwissenschaft*, 1930, pp. 25-63.

THE CONDEMNATION OF ADAM AND EVE, THEIR EXPULSION FROM PARADISE, AND THEIR LABOURS. Three octagonal reliefs in glazed terracotta, mounted in the front of a chest (cassone). God stands reproving Adam and Eve, who are girdled with leaves; the Angel drives out Adam and Eve with a (broken) sword; Eve sits spinning, Adam watches her, leaning on his mattock.

7613-1861

Diameter of each relief, 1 ft. 4½ in. (.43 m.); L. of chest, 5 ft. 6 in., H. 1 ft. 11 in. (1.68 × .59 m.). Remains of gilding. The chest decorated in gesso and gilt, with a shield at each side, now blank. All three reliefs cracked and broken in places.

From the Gigli-Campana collection; Migliarini, p. 31, pl. XXXIII-XXXV (as Lorenzo Ghiberti). Phot. 35729-35732. PLATE 6.

Robinson, p. 7 (as Iacopo della Quercia). Bode, *Denkmäler*, pl. 27c, p. 8. Rejected by Venturi, *Storia*, IV, p. 106. Erwin Ybl, *Toscana Szobrazata a Quattrocentoban*, I (1930), p. 54, n. 53. There is a fourth panel from the same series,

with the Creation of Eve, in the Museo dell'Opera at Florence (cf. Schubring, *Luca della Robbia*, 1905, pp. 26, 24); these four were probably part of a larger number. The compositions show the influence of Iacopo della Quercia (from the San Petronio reliefs) as well as of the hexagonal reliefs on the Campanile. The use of a simple lead glaze, which was combined with gilding, anticipates to some extent the technique of Luca della Robbia. These reliefs have been ascribed to Ghiberti by Dr. von Bode, who published them in the Berlin *Jahrbuch*, XLII (1921), p. 51, in connexion with a tin-glazed terracotta relief of the Virgin and Child.

FLORENTINE: FIRST HALF OF THE FIFTEENTH CENTURY

FLORENTINE (AND NORTH ITALIAN?) SCULPTORS IN TERRACOTTA

A considerable group of more or less closely connected terracotta reliefs—with some stucco reliefs and terracotta figures in the round—dating from the first half and middle of the fifteenth century, were at one time associated with Iacopo della Quercia. At a rather later date they have been generally ascribed to the Master of the Pellegrini Chapel in S. Anastasia in Verona. The identity of this Master is still uncertain, but he was probably a Florentine. Besides the Verona reliefs (c. 1420–30), the group includes such work as the terracotta altar in the cathedral of Modena (c. 1407?), the tomb of the Beato Pacifico Buon (d. 1432) in the Frari at Venice, the cenotaph of Antonio Roselli (d. 1466) in San Francesco at Arezzo, and the scattered reliefs and figures of which the most considerable collections are in this Museum, the Museo Nazionale at Florence, and at Berlin. These reliefs, while influenced by Iacopo della Quercia, by Ghiberti, and probably by the Dalle Massegne of Venice, foreshadow the work of Luca della Robbia.

The group is clearly capable of subdivision, though it is difficult to define the minor classes with any exactness. The suggested division by Fabriczy is into four groups, consisting of works connected (i) with the Pellegrini Chapel itself; (ii) with certain Madonna reliefs at Berlin—K.F.M. v. 8, 9, 21, 22 in the present numbering; (iii) with certain other Madonna reliefs at Berlin influenced by Donatello—K.F.M. v. 19, 20; and (iv) with the Madonna statues in this Museum, influenced by Quercia. This arrangement does not altogether agree with that adopted by Dr. Frida Schottmüller in the 1913 Berlin catalogue; it might be more desirable to place the Pellegrini Chapel reliefs in a class by themselves, as she does, and to assign the rest of group (i) with their markedly North Italian characteristics to a separate Master of the Modena Altar. Dr. von Bode himself ultimately ascribed a number of these works to Ghiberti ('Lorenzo Ghiberti als führender Meister' . . ., Berlin *Jahrbuch*, xxxv (1914), pp. 71–89; cf. xlii (1921), p. 51 ff.).

Bode in Berlin *Jahrbuch*, vi (1885), pp. 170 ff.; *Denkmäler*, text, pp. 7–11; *Italianische Bildhauer*, pp. 58 ff. Fabriczy in Berlin *Jahrbuch*, xxx (1909); *Kritisches Verzeichnis*, pp. 14, and elsewhere. Venturi, *Storia*, vi, pp. 106–20, 228–35. Frida Schottmüller in *Monatshfte für Kunstwissenschaft*, i (1908), p. 455; cf. *L'Arte*, xi (1908), p. 298. Schubring, *Italianische Plastik*, p. 216. Fiocco in *Dedalo*, xii (1932), pp. 542–63.

SCHOOL OF Ghiberti

LORENZO DI CIONE Ghiberti. Born 1378; died 1455. Working in Florence, mainly in bronze and as an architect.

Life by Vasari, II, p. 221. Carl Frey, *Vita . . . con i commentari di Lorenzo Ghiberti*, 1886. Venturi, *Storia*, VI, pp. 127-78. Von Schlosser, 'Lorenzo Ghiberti's Denkwürdigkeiten', in the *Vienna Kunstgeschichtliches Jahrbuch*, IV (1910), pp. 105 ff. Bode, 'Ghiberti als führender Meister', *Berlin Jahrbuch*, XXXV (1914), pp. 71-89; and *Ghiberti's Versuche seine Tonbildwerke zu glasieren*, XLII (1921), pp. 51 ff. Schubring, *Italienische Plastik*, pp. 21-35. F. Schottmüller in Thieme, *Lexikon*. Leonello Venturi in *L'Arte*, XXVI (1923), pp. 233-52. A. Stokes, *The Quattrocento*, 1932, pp. 85-98.

THE VIRGIN AND CHILD. Statue in terracotta. The Virgin is seated on a throne, embracing the Child, who leans against her left side and puts His arms round her neck. 7573-1861

H. 2 ft. 5 in. (.745 m.). Some traces of gilding. One arm of the throne broken off.

From the Gigli-Campana collection; Migliarini, p. 58, pl. LXVIII (as Matteo Civitale). Phot. 15058. PLATE 8c.

Robinson, p. 6 (as Iacopo della Quercia). Bode, *Italienische Bildhauer*, pp. 63, 64; *Denkmäler*, pl. 29b, p. 9. Fabriczy, *Kritisches Verzeichnis*, p. 14, note, as belonging to group (iv). Rejected by Venturi, *Storia*, VI, p. 106.

Perhaps the most beautiful of all the groups or reliefs of the school; a small relief of the Madonna in the Museum at Prato appears to be by the same hand. The statue has been ascribed by Dr. von Bode (*Berlin Jahrbuch*, XXXV (1914), p. 84, and XLII (1921), pp. 53, 54) and others (cf. Wulff in *Berliner Museen (Berichte)*, XLIII (1922), pp. 96, 98, who dates it c. 1425 as an authentic work of the master's own hand) to Ghiberti.

THE VIRGIN AND CHILD. Statue in terracotta. The Virgin is seated, supporting on her left arm the Child, who leans back asleep, his hands resting on her right hand. 7574-1861

H. 3 ft. 2 in. (.965 m.). Some small damages; the legs of the Child broken and repaired.

From the Gigli-Campana collection; Migliarini, p. 55, pl. LXIV (as Iacopo della Quercia). Phot. 15057. PLATE 8a.

Robinson, p. 6 (as Iacopo della Quercia). Bode, *Italienische Bildhauer*, pp. 63, 64; in *Archivio storico dell'Arte*, II (1889), p. 133, and *Denkmäler*, pl. 244b, as by Luca della Robbia or in his style. Fabriczy, *Kritisches Verzeichnis*, p. 14, note, and II, 150, as a late work belonging to group (iv); but the reference given by him to Schmarsow,

in the *Berlin Jahrbuch*, VI (1886), pp. 126 ff., does not apply to this figure. Rejected by Venturi, *Storia*, VI, p. 106.

The statue has been ascribed by Dr. von Bode (*Berlin Jahrbuch*, XXXV (1914), p. 85) to Ghiberti. The motive may be compared with that of the damaged figure in the Louvre (*Catalogue*, p. 83), also ascribed to Ghiberti, and to a stucco relief at Berlin (K.F.M. v. 20) which may be by the same hand; it reappears in the terracotta statuette by Benedetto da Maiano at Berlin (K.F.M. v. 202; from the Simon collection).

THE VIRGIN, FROM AN ANNUNCIATION. Statuette in terracotta. She stands, bending slightly to the left, holding a book to her breast with both hands. 8378-1863

H. 2 ft. 8 in. (.82 m.). Remains of red paint, with traces of blue, black, and white.

Acquired in Milan. Phot. 51049. PLATE 8b. Fabriczy, *Kritisches Verzeichnis*, II, 165, as a

replica of Berlin K.F.M. v. 218 (formerly 112c), with which, however, it has no connexion. Osvald Siren in *Rivista d'Arte*, v (1907), p. 53, as of the school of Ghiberti.

A terracotta relief of angels in the Louvre (347 bis) appears to be by the same hand. The

pose of this charming statuette may be compared to that of the figure of the Virgin in the relief of the 'Finding of Christ in the Temple' on the north door of the baptistery; separately reproduced by Dr. von Bode in the Berlin *Jahrbuch*, xxxv (1914), p. 75.

THE VIRGIN AND CHILD WITH ANGELS. Relief in terracotta. The Virgin seated on the ground, adoring the Child, who sits up on her right knee; a curtain is held behind her by two flying angels. 1354-1901

H. 1 ft. 4½ in., W. 1 ft. 4 in. (.42 × .41 m.). The wing of the angel on the left broken; some small chips.

Acquired in London. Phot. 23717. PLATE 10b. Osvald Siren in *Rivista d'Arte*, v (1907), p. 53, as by Lorenzo Ghiberti, together with a terra-

cotta relief in the Museo Nazionale at Florence; also in the *Burlington Magazine*, xvi (1914), p. 354.

The relief clearly shows the influence of Ghiberti, but it is difficult to accept it as a work of his own hand.

THE CRUCIFIXION. Relief in terracotta. Christ on a tall cross, surmounted by a pelican, between the two thieves. Below, the Virgin fainting, supported by the Maries and St. John; and a crowd of Jews and soldiers, one of whom stands on his comrade's shoulders to break the legs of the Impenitent Thief. 5786-1859

H. 2 ft. 9½ in., W. 1 ft. 9½ in. (.86 × .55 m.). Slightly cracked and repaired; in a modern gilt frame with pointed top.

Acquired in Florence. Phot. 19775. PLATE 9d. Robinson, p. 9 (ascribed to Ghiberti).

The relief shows very close resemblances to the work of Ghiberti, particularly to the end panels of the shrine of S. Zenobio (c. 1439-46) in the Duomo at Florence. It would be difficult, however, to accept it as the master's own work.

FLORENTINE (UNDER THE INFLUENCE OF Ghiberti:)

THE VIRGIN AND CHILD. Relief in painted stucco. The Virgin is seen half-length, supporting the Child on her left hand and holding His foot with her right. On the base, two winged *putti* with a garland and two blank shields. A 33-1910

H. 2 ft. 10½ in., W. 2 ft. 5 in. (.885 × .745 m.). The paint largely renewed.

Given by J. H. Fitzhenry, Esq., from the Gelli collection (no. 151 in the Sale Catalogue, 1910). Phot. 59805. PLATE 10c.

Other examples at Berlin (K.F.M. v. 21), Empoli, and elsewhere—there is a fine version in terracotta at Bergamo (Frizzoni, *La Galleria Morelli*, p. 59, pl. xvn); cf. Venturi, *Storia*, vi, p. 233, and Fabriczy, *Kritisches Verzeichnis*, p. 14, note, as belonging to group (ii).

The same composition occurs on a reduced

scale as a plaquette (K.F.M. n. 624, 625; V. & A.M. Cat. (1922), 287, 288). The relief has been ascribed by Dr. von Bode (Berlin *Jahrbuch*, xxxv (1914), p. 76) and others (cf. Wulff in *Berliner Museen (Berichte)*, xliii (1922), p. 100) to Ghiberti; a closely related relief at Berlin (l.c., p. 72) has a recumbent figure from the east door of the baptistery introduced on the base instead of the usual *putti*. For a group of similar reliefs in collections at Bologna see Malaguzzi-Valeri in *Dedalo*, iii (1922-3), pp. 341-72.

THE VIRGIN AND CHILD. Relief in painted stucco. The Virgin, seen half-length, supports the Child, who stands at her left side holding an apple and pulling the folds of her mantle round his shoulders. In carved wood niche.

A 11 and 11 a-1932

H. (the stucco) 3 ft. $\frac{1}{2}$ in. (.925 m.); H. (with niche) 6 ft. 1 in. (1.855 m.). The pilasters of the niche are 16th century, but the remaining portions are mainly modern. The Virgin wears a blue mantle over a red dress. No background. Acquired in London. Phot. 66986. PLATE 10a. A version of this relief in terracotta, formerly

in the Aynard collection at Lyons, was ascribed by Dr. Bode to Ghiberti (Berlin *Jahrbuch*, xxx (1909), p. 82, fig. 12). For several reliefs similar in style in the Bardini collection at Florence, see *Lensi in Dedalo*, v (1924), pp. 486-511.

DELLO DELLI (?)

DELLO DI NICCOLO DELLI. Born about 1404; died in Valencia in 1471. Working in Florence, Siena, and Spain, mainly as a painter.

Vasari, II, pp. 147 ff. Weisbach in Thieme, *Lexikon*, ix, with bibliography.

THE VIRGIN AND CHILD. Statue in terracotta. The Virgin, wearing her hair plaited over her forehead, is seated; the Child, sitting on her left knee, lifts both His hands as if in blessing.

62-1903

H. 4 ft. $7\frac{1}{2}$ in. (1.41 m.). Remains of colour. Much damaged and repaired; both the Child's hands replaced. The throne and the base modern.

Given by J. H. Fitzhenry, Esq. From Bologna. Phot. 27977, 57754, 57755. PLATE 8d.

The figure has been considerably restored; it has been identified by Dr. Frida Schottmüller as the work of the same hand as the terracotta relief of the Coronation of the Virgin, dating from 1424, over the door of the church of San Egidio, by the Hospital of Santa Maria Nuova, at Florence (Van Marle, *Italian Schools of Painting*, ix (1927), p. 12). The San Egidio relief was given by Vasari to Dello Delli (II, p. 147), but, on the grounds of documents found by Milanese

(Vasari, II, p. 66, n. 5), it has since been generally ascribed to Bicci di Lorenzo (among others by Dr. Bode, in *Archivio Storico dell'Arte*, II (1889), p. 132; and by Venturi, in *Storia*, vi, p. 232). Recently, however, Dr. Fiocco has discovered accounts belonging to the Hospital which appear to prove that only the gilding and colouring of the relief were due to Bicci di Lorenzo (*Rivista d'Arte*, xi (1929), pp. 25 ff.), and it is possible that, though no other sculpture by Dello Delli is now known to exist, Vasari's ascription may be correct. The figure has, however, some Venetian characteristics and it is not impossible that it is North Italian (or the work of a Florentine working in North Italy) rather than Florentine.

THE MASTER OF THE PELLEGRINI CHAPEL (?)

THE VIRGIN AND CHILD. Relief in terracotta with remains of colour and gilding. The Virgin stands under a foliated arch holding the Child on her left arm. Three cherub-heads appear above a curtain in the background. A 1-1931

H. 3 ft. 1 in., W. 1 ft. 11 in. (.940 x .640 m.). Given by Dr. W. L. Hildburgh. Phot. 65697. PLATE 9a.

Review, 1931, p. 2, pl. 2b.

This relief is closely allied in style with terracottas in the church of the SS. Annunziata at

Arezzo and in the Museo Nazionale at Florence, both ascribed by Dr. Salmi to the 'Master of the Pellegrini Chapel' (*Rassegna d'Arte*, xv (1915), pp. 263-4). Dr. Planiscig has recently suggested that this artist may be identified with a certain Antonio da Firenze who was working for the Sarego family of Verona in 1436 (*Vienna Jahrbuch*, N.F. iv (1930), pp. 82, 83). There may, however, be better grounds for accepting

the later identification proposed by Dr. Giuseppe Fiocco (*Dedalo*, xii (1932), pp. 542-63) with Michele da Firenze, a pupil of Ghiberti, who seems to be documentarily traceable as having worked in the Pellegrini Chapel and elsewhere in North Italy; Dr. Fiocco, who publishes the present relief (p. 561) as a characteristic work by Michele, gives the Modena Altar to the same hand.

THE MASTER OF THE MODENA ALTAR AND HIS SCHOOL

THE VIRGIN AND CHILD, with St. John the Baptist and St. James. Relief in terracotta. The Virgin seated, the Child on her knee with His hand to His mouth. To the left, St. John the Baptist; to the right, St. James with book and staff. Above is a cherub-head; in the elaborate gable-shaped top a half-length figure of the dead Christ supported by an angel.

7572-1861

H. 5 ft. 8½ in., W. 2 ft. 6½ in. (1.74 × .78 m.). From the Gigli-Campana collection; Migliarini, p. 23, pl. xxvii (as Andrea Orcagna). Phot. 19774. PLATE 9b. Robinson, p. 6. Bode, *Italianische Bildhauer*, p. 60; *Denkmäler*, pl. 27a, p. 8. Fabriczy, *Kritisches Verzeichnis*, p. 14, note, as belonging

to group (i). A characteristic example of the Master of the Modena Altar, thoroughly North Italian in character, especially in the canopy; rejected by Venturi, *Storia*, vi, p. 106. The folding chair upon which the Virgin is seated reappears in other contemporary work; cf. 7573-1861.

THE VIRGIN AND CHILD WITH ANGELS. Relief in terracotta. The Virgin stands supporting on her left arm the Child, who holds a flower. On each side stands an adoring angel; behind, two angels hold a curtain. In the pointed canopy is a cherub-head; on each side are naked boys and adoring angels.

73-1866

H. 5 ft. 8 in., W. 3 ft. (1.725 × .915 m.). Two heads broken off and replaced. Acquired in London. Phot. 59802. PLATE 9c. Bode, *Italianische Bildhauer*, pp. 63, 64. Fabriczy,

Kritisches Verzeichnis, p. 14, note, as belonging to group (i). Venturi, *Storia*, vi, p. 112, n. 2. See note on the preceding number.

THE VIRGIN AND CHILD WITH ANGELS. Relief in terracotta. The Virgin seated on a throne, holding the Child on her right knee; on each side stands an angel in adoration, and four angels behind hold up a curtain. On the steps of the throne sit two angels playing a viol and a lute.

7594-1861

H. 1 ft. 5½ in., W. 12½ in. (.45 × .32 m.). There is a blank shield on the front of the throne. From the Gigli-Campana collection; Migliarini, p. 34, pl. xxxviii. Phot. 2711. PLATE 10f. Robinson, p. 12. Bode, *Italianische Bildhauer*,

pp. 59, 60. Fabriczy, *Kritisches Verzeichnis*, p. 14, note, as belonging to group (i). A small but unusually attractive example of a Madonna relief of this type.

THE VIRGIN AND CHILD WITH ANGELS. Relief in brown-painted stucco. The Virgin seated, supporting the Child on her right knee. On each side stand two adoring angels, and two more hold up a curtain behind, above which is a half-length figure of God the Father. 7366-1861

H. (including frame) 2 ft. 10½ in., W. 2 ft. (·885 × ·615 m.). The relief, which has been broken across diagonally and repaired, has an elaborate traceried framing, with a shield of arms (Pucci) at the bottom. There are remains of old colour and gilding. Acquired in Florence. Phot. 63844. PLATE 10d.

Robinson, p. 12. Bode, *Italienische Bildhauer*, p. 59. Venturi, *Storia*, vi, p. 112, n. 2. This Madonna, which belongs to group (i), appears to be identical with that in the Gigli collection (Migliarini, p. 86, pl. cm). There is a similar relief in the collection of Dr. Otto Lanz at Amsterdam.

NORTH ITALIAN (?)

THE VIRGIN AND CHILD WITH ANGELS. Relief in terracotta, gilded and painted. The Virgin seated on a low throne, worshipping the Child who lies on her lap. Behind, a glory of rays and two angels holding up a crown and a scroll with a repainted inscription. 69-1882

H. 2 ft. 5 in., W. 1 ft. 8 in. (·745 × ·51 m.). The gilding and paint restored in places. The base is decorated with old printed paper. Acquired in Brescia. Phot. 55319. PLATE 10c.

This relief does not fall within any of the groups suggested by Fabriczy, but is perhaps a local work. The motive is more common in North Italian than in Florentine art.

DONATELLO

DONATO DI NICCOLÒ DI BETTO BARDI, born in Florence about 1386; died 1466. Possibly pupil of Nanni di Banco; much influenced, especially after 1432, by the study of the antique; working in Florence (Pisa, Siena) 1406-32, latterly in partnership with Michelozzo, in Rome 1432-3, in Florence (Prato) 1433-43, at Padua and elsewhere in the north of Italy 1443-54, and again in Florence until his death.

Lives by Vasari, II, p. 395 (separate edition by Gottschewski and Gronau, 1906), Baldinucci, Borghini, and others. Some of the more important monographs are those by Semper (1875 and 1887); Müntz (1885); Schmarsow (1886); Tschudi (1887); Milanesi (1887), with catalogue and bibliography; Reymond (1890); Meyer (1903); Fr. Schottmüller (1904); Schubring (1907) with full illustrations (2nd ed., 1922); Balcarres (1908); Bertaux (1910); Cruttwell (1911); A. Alexandre (1926); cf. also the articles by Dr. Bode in *Florentiner Bildhauer* (ed. 1910, pp. 15-51, 74-105; English edition, pp. 12 ff.-57 ff.) and elsewhere (e.g. pp. 13-42 in the text of the *Denkmäler*, 1905); Venturi, *Storia*, vi, 1908, pp. 238-347, viii, i, pp. 236-69 (mainly as architect); Schubring, *Italienische Plastik*, pp. 36 ff. (with bibliography); Sirén, *Essentials in Art*, 1920, pp. 95 ff.; A. Stokes, *The Quattrocento*, I (1932), pp. 127 ff., and the article by Dr. Fr. Schottmüller in Thieme, *Lexikon*, with full bibliographical references.

THE VIRGIN AND CHILD WITH TWO ANGELS, ST. BARTHOLOMEW, AND ANOTHER SAINT. Oval relief in painted stucco, probably from a bronze.

The Virgin seated under an arch, with the Child on her knee: to the left St. Bartholomew holding a knife, to the right a crowned saint, on the steps of the throne two angels playing a viol and a lute. 93-1882

H. 1 ft. 4½ in., W. 12½ in. (.42 × .32 m.). The original colouring preserved. In the original frame of carved, gilt, and painted wood, with a half-length figure of Christ painted in the pediment. Acquired in Florence. Phot. 11658, 63633. PLATE 15e.

Bode, *Denkmäler*, pl. 70a, p. 21. Meyer, p. 60. Semrau, *Donatellos Kanzeln in S. Lorenzo*, 1891, p. 69, n. 1. Schottmüller, p. 20. Balcarres, p. 184. Venturi, *Storia*, vi, p. 284. Schubring, p. 82. Bode, *Florentiner Bildhauer*, pp. 78, 79, Bertaux, p. 232. Cruttwell, p. 135. E. Ybl, *Toscana Szobraszata a Quattrocentoban*, 1 (1930), p. 196.

A similar relief, with four angels, is in the collection of Dr. Werner Weisbach at Berlin;

a marble relief of the same composition was sold at Christie's (Capel Cure Sale, no. 226, as Pierino da Vinci; cf. Migliarini, p. 33, pl. xxxvii) in 1905. The angel musicians may be compared with the viol-player in the Salome relief on the font at Siena (c. 1425). This is perhaps the earliest of Donatello's Madonna reliefs (the lost original was probably in bronze); it has been suggested that it was influenced by the Masaccio altar-piece now in the National Gallery (no. 3046), but formerly in the Carmine at Pisa (cf. *Rassegna d'Arte*, viii (1908), p. 81), where Donatello was working about 1427. Dated by Dr. Fr. Schottmüller (p. 124) c. 1430.

ST. GEORGE AND THE DRAGON. Relief in stucco; from the marble relief outside Or San Michele at Florence. He rides to the left, piercing the dragon with his spear; behind him the Princess waits in front of a tower. 7607-1861

H. 1 ft. 2½ in., W. 2 ft. 8 in. (.37 × .82 m.). Traces of gilding. In a sixteenth-century frame of wood, carved and gilt.

From the Gigli-Campana collection; Migliarini, p. 39, pl. XLIII. Phot. 16181. PLATE 13a. Robinson, p. 18. Balcarres, p. 42. The original marble relief is usually ascribed to the same early period, about 1416, as the statue of St.

George which stood formerly in the niche above it (now in the Bargello), but it may well belong to the same period as the following reliefs, about 1430. For the marble cf. *Denkmäler*, pl. 41c, p. 14; Schubring, p. 12. The stucco is of interest as representing parts of the relief better than the damaged original.

THE ASCENSION, WITH CHRIST GIVING THE KEYS TO ST. PETER. Relief in marble. Christ, seated in the clouds surrounded by angels, gives the keys to St. Peter. To the right, behind St. Peter, stand five(?) apostles; to the left kneels the Virgin, behind her stand five apostles and two angels. Landscape background, with a town on a hill and angels appearing in the sky and among the trees. 7629-1861

H. 1 ft. 4 in., W. 3 ft. 9 in. (.41 × 1.145 m.). In the original (late 15th or early 16th century?) frame of carved and gilt wood.

From the Gigli-Campana collection; Catalogue of Campana Museum, section xi, p. 5, no. 48. Phot. 30947, 58382, 58383. PLATE 12. Robinson, p. 15. Bode, *Denkmäler*, pl. 77, pp. 25, 29. Müntz, pp. 90-2. Semper (1887),

p. 59. Tschudi, p. 17. Milanesi, p. 24. Semrau, *Donatellos Kanzeln in S. Lorenzo*, 1891, pp. 75 ff. Reymond, *La Sculpture Florentine*, 1898, p. 102. Meyer, pp. 55-7. Schottmüller, pp. 23-5. Balcarres, pp. 95-6. Bertaux, pp. 78-80. Venturi, *Storia*, vi, pp. 264-6. Schubring, p. 64; *Italienische Plastik*, pp. 45, 46, 75. Cruttwell, pp. 67, 68. E. Ybl, *Toscana Szobraszata a Quattro-*

centoban, 1 (1930), p. 119, fig. 47. The ascription to Donatello of this, as well as of the following relief, has been inexplicably rejected by Pastor, *Donatello*, 1892, pp. 66, 67. An extremely low (*stacciato*) relief of quite exceptional beauty, similar in style to those of the Assumption in the Brancacci monument in San Angelo a Nilo at Naples (c. 1427) and the Entombment over the tabernacle in the Sagrestia de' Beneficenti in St. Peter's at Rome (c. 1433). It has been suggested by Dr. Schubring (*Luca della Robbia*, 1905, p. 28; cf. Marquand, *Luca della Robbia*, p. 42, and Schottmüller, p. 125) that this panel was executed for the altar of St. Peter in the cathedral at Florence in conjunction with the marble reliefs of the Liberation and Crucifixion of St. Peter by Luca della Robbia (c. 1438) now in the Bargello (201, 219); it has also been suggested (cf. D. Gnoli in *Archivio storico dell'Arte*, 1 (1888), p. 25) that it was made for St. Peter's in Rome. There seems little ground for accepting either theory. But it may almost certainly be identified with the marble panel of the Ascension in a wood frame men-

tioned in the 1492 inventory of the collection of Lorenzo de' Medici (Müntz, *Les Collections des Médicis*, 1888, p. 63; cf. Fabriczy in *Archivio storico dell'Arte*, 1 (1888), p. 187). Lucrezia, daughter of Lorenzo, married Iacopo Salviati, and in Francesco Bocchi's *Le Bellezze della Città di Firenze*, 1591, p. 185, the relief is minutely described in the house of the Salviati. It appears later to have been in the possession of the Valori family (cf. Semper, l.c.). It has generally been dated shortly before or after 1430 (Schottmüller, c. 1433). It was about this time (after 1427 and before 1433) that Donatello's mother Orsa died at the age of over 80, and it has plausibly been suggested (cf. Schubring, *Italische Plastik*, p. 46) that the unusually aged figure of the Virgin may be in some sort her portrait. Certain reliefs of the font in the cathedral at Arezzo (by Simone di Nanni Ferrucci) are apparently influenced by this relief, unless, as has been suggested by Dr. Frida Schottmüller (*Monatshefte für Kunstwissenschaft*, II (1909), pp. 39-41), the baptism relief at Arezzo is by Donatello himself.

CHRIST IN THE SEPULCHRE, WITH ANGELS. Relief in marble. The dead body of Christ, seen half-length, is supported by two boy angels; in the background are three more lamenting angels in lower relief. The relief recessed within a carved border.

7577-1861

H. 2 ft. 7½ in., W. 3 ft. 9 in. (.81 × 1.145 m.). From the Gigli-Campana collection; Migliarini, p. 35, pl. xxxix. Phot. 48213. PLATE 13b. Robinson, p. 14. Bode, *Denkmäler*, pl. 66, p. 21. Semper (1887), pp. 58, 95. Müntz, p. 92. Tschudi, p. 19. Raymond (1890), p. 45; cf. *La Sculpture Florentine*, 1898, p. 132. Weber, *Die Entwicklung des Putto*, 1898, p. 48. Schottmüller, p. 87, n. 2 (doubted). Meyer, pp. 66, 67. Balcarres, p. 165 (as perhaps in collaboration with Michelozzo). Bertaux, p. 95 (as before 1432). Venturi, *Storia*, vi, p. 285 (as largely school work). Schubring, p. 46; cf. *Das Italienische Grabmal*, 1904, p. 29, pl. xxxvi. Crutwell, p. 88. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, 1 (1930), p. 130. This relief probably dates from shortly after Donatello's visit to Rome, 1432-3 (Schottmüller, c. 1433, Schubring, c. 1450); the figure

of Christ shows study of the antique (cf. Sirén, *Essentials in Art*, l.c.), and the angels are closely related to those on the tabernacle in St. Peter's; compare the later bronze relief of the same subject (*Denkmäler*, pl. 119; Schubring, p. 113) made after 1445 for the altar at Padua. The composition seems to have served as a prototype for numerous representations of the subject in sculpture and painting in Venice and other parts of North-eastern Italy, e.g. the early picture by Giovanni Bellini in the Municipio at Rimini (exhibited at Burlington House, London, 1930, *Catalogue of an Exhibition of Italian Art*, no. 144) and two stucco reliefs at Berlin (K.F.M. v. 92 and 271); a heraldic relief in the same museum (*Ämtliche Berichte*, xxxvii (1915-16), p. 255) contains *putti* which may have been directly adapted from it.

CUPID WITH A FISH. Statuette in bronze, for a fountain. He stands with outspread wings holding the fish over his shoulder, his right hand extended.

475-1864

H. 1 ft. 3 in. (.385 m.). There are remains of gilding on the wings; black patina, partly cleaned off. Mounted on a red-veined marble base.

Acquired from the Piot collection (no. 24, in the Sale Catalogue, 1864). Phot. 38068. PLATE 14c. There are openings for water to be brought in by a pipe at the back and to spout out in the front.

Bode, *Denkmäler*, pl. 63, p. 20. Bode-Murray Marks, *Italian Bronze Statuettes of the Renaissance*, pl. viii. Schottmüller, p. 84, n. 1. Balcarres, p. 115. Schubring, p. 32. Bertaux, p. 127, n. 1. Venturi, *Storia*, vi, pp. 272-4. Cruttwell, p. 62.

The figure may be compared with those in relief on the bronze capital below the Prato pulpit (c. 1433). Like almost all the smaller bronze figures associated with Donatello, it is

possibly rather a production of his workshop than of his own hand. The outstretched right hand suggests that the Cupid was perhaps originally standing on a dolphin and guiding it with a rein.

The pedestal, of white marble and verd-antique (61-1882), on which this bronze has been placed, was acquired from a villa near Florence belonging to the Salviati family; the base is decorated with dolphins and a combination of the 'Medici ring' and the poppy-head emblems of the Bartolini-Salimbeni family. A *stemma* with the same devices combined is preserved at Dicomano (see Marquand, *Giovanni della Robbia*, 1920, p. 110); two marriages between the families can be traced about the end of the 15th or beginning of the 16th century (Marquand, l.c.), to the earlier of which dates this pedestal may well belong.

A WOMAN, sometimes called 'ST. CECILIA'. Bust in terracotta. Her head turned to her left, in an embroidered gown with a cloak over her left shoulder.

7585-1861

H. 1 ft. 6 in. (.46 m.). Some damage and restoration; part of the drapery over the shoulder is in painted stucco; a hole is pierced at the top of the head.

From the Gigli-Campana collection; Migliorini, p. 38, pl. xlii. Phot. 30948. PLATE 25a. Robinson, p. 18. Bode, *Denkmäler*, pl. 52, pp. 17, 20-1. Semper (1887), p. 76. Meyer, p. 39. Schottmüller, p. 100. Balcarres, p. 126. Schubring, p. 65 and note; *Italianische Plastik*, p. 65. Venturi, *Storia*, vi, p. 296, n. 2. Cruttwell, pp. 144, 145. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, I (1930), p. 150.

The authenticity of the bust, which shows traces of damage and repairs, has been doubted (by Meyer (?), Schottmüller (?), Venturi, Cruttwell, the late Mr. Horne (verbally), Ybl, and others). The rather blunt outlines are, however, apparently due to overcleaning, and the

traces of a vertical line round the bust are the result of careless handling when a piece-mould was made from it. There is no authority for the name 'St. Cecilia' for this bust, but the hole for affixing an aureole shows that it was intended, or at least made use of, to represent a saint. Dr. von Bode has suggested (l.c.) that the head is like a study for the 'Faith' on the font at Siena (c. 1428). It may be compared with the bust of St. Lawrence in the sacristy of San Lorenzo at Florence, the so-called Niccolò da Uzzano in the Bargello and the Giovannino at Berlin (K.F.M. v. 28; *Denkmäler*, pl. 101a, 51, 93a), and may perhaps be dated, with some reserve, about 1440. There seems no reason for accepting the theory (cf. Cornelius, *Bildniskunst*, II (1891), p. 115) that it represents the Contessina de' Bardi.

THE NATIVITY. Relief in stucco. The Virgin seated on the ground in front of a cave in which the swaddled Child lies under the heads of ox and ass. To

the right sits St. Joseph, asleep; to the left a shepherd peers round the side of the cave. In the corners are the heads of the Evangelists, with scrolls; the whole recessed within a border. 4-1890

2 ft. 2 in. (.665 m.) square. Unpainted. The upper part damaged.

Acquired in Florence. Phot. 13211. PLATE 17b. There is a fine cartapasta version of the circular central part only at Berlin (K.F.M. v. 49); cf. Bode, *Florentiner Bildhauer*, pp. 95, 96; Schu-

bring, p. 169.

The relief is closely related to Donatello's Madonnas and may be derived from a sketch from his own hand; probably dating from about 1450, or earlier.

THE VIRGIN AND CHILD. Relief in stucco. The Virgin, seen half-length, presses the Child to her left side, His face held against hers. Above, a wreath with cherub-heads; the whole relief recessed within a border. 7590-1861

H. 2 ft. 6½ in., W. 2 ft. 1 in. (.78 × .64 m.). Painted a yellowish-brown.

From the Gigli-Campana collection; Migliarini, p. 22, pl. XXVI. Phot. 12195, 49892. PLATE 15b. Robinson, p. 21.

Closely related to the 'Pazzi Madonna', an early marble relief by Donatello at Berlin (K.F.M. v. 30). Cf. *Denkmäler*, pl. 68, p. 22; Schubring, p. 83. There are other stucco variants of the same composition elsewhere.

THE VIRGIN AND CHILD. Relief in painted and gilded stucco. The Virgin, half-length, turns her face in profile to the right and holds on her left arm the Child, who is baring her breast with His right hand. A 45-1926

H. (of stucco) 4½ in., W. 3½ in. (.12 × .095 m.).

H. (of frame) 1 ft. 2½ in., W. 7 in. (.365 × .18 m.).

In the original frame of painted and gilded wood. At the side are painted two angels swinging censers; above, in the pediment, God the Father, half-length, blessing; below, the recumbent figure of Eve. On the console is the inscription: AVE MARIA GRATIA PLENA and a half-length figure holding a scroll.

Purchased at the Carmichael Sale (Sotheby's, June 10th, 1926, no. 470) and presented by the National Art-Collections Fund, with the aid of a body of subscribers, in memory of Lord Carmichael of Skirling. Phot. 57463. PLATE 15d. *Review*, 1926, pl. 3, p. 4. National Art-Collections Fund, *Report*, 1926, no. 542, p. 25.

The relief is a squeeze from a plaquette, ascribed to Donatello or his school, of which there are two examples in the Museum (7474-1861; 5473-1859; *Catalogue of Italian Plaquettes*, 1924, p. 16). The composition is related to Donatello's earlier marble reliefs, such as the Pazzi Madonna at Berlin, and the full-length Madonna with saints and angels of which there is a stucco example in this Museum (39-1882); dating perhaps from 1430 to 1440. For a similarly mounted papier-mâché relief at Berlin, taken from a plaquette, see Bode und von Tschudi, *Beschreibung der Bildwerke der christlichen Epoche*, 1888, 589B, p. 256. The paintings on the frame are by a follower of Fra Angelico about 1450.

THE VIRGIN AND CHILD. Relief in gilt or bronzed terracotta. The Virgin, facing to the right, adores the swaddled Child who is seated before her in a high-backed chair. 57-1867

H. 2 ft. 5 in., W. 1 ft. 10 in. (.740 × .565 m.). The gilding partly rubbed. In an elaborate

16th-century frame of carved gilt and painted wood.

Acquired in Florence. Phot. 30949. PLATE 16c. Bode, *Denkmäler*, pl. 98, pp. 32-3. Balcarres, p. 182 (as perhaps by Bastianini). Cf. Cruttwell, p. 136, apparently referring to this relief as in *macigno*. Schubring, p. 80. Bode, *Florentiner Bildhauer*, pp. 86-8.

Stucco and terracotta reliefs of similar composi-

tions are not uncommon; cf. Berlin, K.F.M. v. 45. The authenticity of this nobly beautiful relief, which is perhaps the finest of the group to which it belongs, has been inexplicably doubted by certain critics; it may perhaps be dated about the middle of the 15th century.

THE VIRGIN AND CHILD. Relief in stucco. The Virgin is seen half-length, facing to the right, pressing the head of the Child, who has His finger in His mouth, against her cheek. Below is a leaf-and-dart border. A 1-1932

H. 3 ft. 1½ in. (955 m.). No background. Broken across in several places and repaired. Given by Dr. W. L. Hildburgh, F.S.A. Formerly in the Godfroy Brauer collection at Nice (Sale, Christie's, July 1929, lot 171). Phot. 66986. PLATE 16a.

There are numerous contemporary examples of this composition in terracotta and stucco, though the marble original appears to be lost. These seem to fall into two groups, distinguished mainly by variations in the treatment of the drapery and haloes, each with minor variants:

A. The present example; other versions in stucco in the Via delle Fogge at Verona (the only one with a similar leaf-base, Venturi, vi, fig. 298, p. 455), in the Museo Civico at Verona, and in the Tucher collection at Vienna (Munich *Jahrbuch*, v (1910), p. 187); examples in cartapesta

at Berlin (K.F.M. v. 37) and in the Louvre (*Catalogue*, 1922, no. 713); and an example in terracotta formerly in the von Beckerath collection at Berlin (Schubring, *Donatello*, p. 127).

B. Examples in terracotta in the Museo Nazionale at Florence (Schubring, *Donatello*, p. 127, as at Berlin); in the Metropolitan Museum at New York (Breck, *Catalogue of Romanesque . . . Sculpture* (1913), p. 18, no. 15); in the collection of Mr. Macy, New York (Marquand in *Art in America*, i (1913), p. 221, fig. 4); and an example sold at Amsterdam in 1917 (Muller, June 5, lot 834). Dr. Bode (*Florentiner Bildhauer*, pp. 88-9) ascribes the composition to Donatello's earlier period (c. 1446). Dr. Schubring places it rather later, between 1453-5, while Venturi ascribes it to a follower of Donatello (*Storia*, vi, p. 455).

THE MOURNING OVER THE DEAD CHRIST: a Pietà. Relief in bronze. The Virgin seated on the ground supporting the body of Christ; behind her stand St. John and the Three Maries in attitudes of wild lamentation. 8552-1863

H. 1 ft. 1 in., W. 1 ft. 4½ in. (335 × 415 m.). No background; the accidental flaws in the casting unrepaired.

Acquired in London; formerly the property of M. Baschet (?). Phot. 12824, 60642. PLATE 14a. Fortnum, p. 59. Bode, *Denkmäler*, pl. 137a, p. 38. Semper (1887), p. 98, Meyer, p. 104. Schottmüller, pp. 87, 88, 106 note (c. 1450). S. Fechheimer, *Donatello und die Reliefskunst*, 1904, p. 78. Schubring, p. 123. Cruttwell, p. 111. E. Wiese, *Spanische Plastik aus Sieben Jahrhunderten*, II, Text (1927), p. 135, fig. 66,

p. 133. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, I (1930), p. 170.

An untouched bronze casting of the finest quality, dating from the last period of Donatello's life (after 1450), and closely related to his work at Padua and on the San Lorenzo ambores. On the possible influence of a sarcophagus relief, cf. Burger, 'Donatello und die Antike', in *Repertorium*, xxx (1907), p. 12. Miss Cruttwell refers to a similar (school) relief in the Bargello (?); there is also a stucco in the Museo Bardini at Florence (*Dedalo*, IV (1924), pp. 500, 506).

THE SCOURGING AND CRUCIFIXION OF CHRIST. Sketch in terracotta. The relief shows two arches, surmounted by winged *putti* with garlands. To the left, a crowd of soldiers watch the scourging of Christ; to the right, Christ hangs high on the Cross above the mourning women. The (separate) predella has winged *putti* with garlands and shells. 7619-1861

Panel, H. 1 ft. 9 in., W. 1 ft. 10½ in. (535 × 575 m.). Predella, H. 4½ in., W. 1 ft. 10½ in. (11 × 575 m.). The right-hand end of the predella is cast from the central portion. The wooden frame with its painted shields is probably a modern imitation of Florentine work. From the Gigli-Campana collection; Migliarini, p. 79, pl. xciv, xciv bis. Phot. 14156, 56960-2, 57592. PLATE 11.

Robinson, p. 17. Bode, *Denkmäler*, pl. 138, pp. 39-40. S. Weber, *Die Entwicklung des Putto*, 1898, p. 89. Meyer, p. 111. Schottmüller, pp. 32 ff., 90. Balcarres, pp. 62-3. Bertaux, p. 186. Venturi, *Storia*, vi, p. 450 (as the work of Giovanni da Pisa). Schubring, p. 140; *Italienische Plastik*, p. 62. Cruttwell, pp. 129-30. Cf. *Repertorium*, xxx (1907), p. 10; Erwin Ybl, *Toscana Szobraszata Quattrocentoban*, 1 (1930), p. 184, fig. 83.

This relief has been elaborately discussed by Dr. Max Semrau ('Donatello und die sogenannte Forzori-Altar', in *Kunstwissenschaftliche Beiträge August Scharnow gewidmet*, 1907, pp. 95-102). The main upper portion—evidently part of a larger relief with a third subject (perhaps the Entombment?) to balance the Scourging of Christ—is related to the bronze panels of the High Altar at Padua (especially the Miracle of the Mule) and to the ambones in San Lorenzo at

Florence, and may be intermediate in date between them (Padua, 1445-50; San Lorenzo, about 1460). The predella, with a profile head and the shield of the Spinelli family, in shells, may possibly be complete and was probably added by some artist working in imitation of the relief itself. It may be compared with the frieze at the top of the small relief in bronze by Averlino in the Louvre (Venturi, *Storia*, vi, p. 542, fig. 362). But a drawing of only slightly later date in the Uffizi (no. 6347—cf. Schubring, p. xxxix; exhibited at Burlington House, London, 1930, *Catalogue of an Exhibition of Italian Art*, no. 633) is clearly based on the relief and the predella together. Another drawing which may be perhaps related to it is that of the Scourging by Iacopo Bellini (V. Goloubew, *Les Dessins de Iacopo Bellini*, II (1908), pl. 3).

This strangely beautiful sketch in clay is of peculiar value as an original work of Donatello's own hand in the last period of his life; similar in type to those which must have been supplied by him for his assistants to carry out and finish in bronze. It may be remembered that Vasari (ed. Milanese, II, p. 417) mentions a low relief in bronze of the Passion of Our Lord with a great many figures, as well as another bronze relief of the Crucifixion.

WORKSHOP OF DONATELLO

THE VIRGIN AND CHILD WITH ANGELS. Relief in grayish marble. The Virgin, seated on a throne, holds the Child on her knee. She is surrounded by five boy angels playing with trumpets, pipes, and rattles (?). 7624-1861

H. 3 ft. 4 in., W. 2 ft. 7 in. (1015 × 795 m.). A trumpet broken away at the right-hand side. The background, which is cut away, has been filled in with a gilt paper casting from mosaic. From the Gigli-Campana collection. Phot. 30434. PLATE 16d.

Robinson, p. 18. Bode, *Denkmäler*, pl. 179a, p. 54. Tschudi, p. 33. Balcarres, p. 185. Schubring, p. 63. Bode, *Florentiner Bildhauer*, pp. 47, 48; cf. *Monatshefte für Kunstwissenschaft*, I (1908), pp. 6, 7.

One of a group of reliefs by different pupils of

Donatello, perhaps derived from the small terracotta sketch at Berlin (K.F.M. v. 41). Others are in the passage leading to the Medici Chapel in Santa Croce at Florence (where the similarly pierced background is filled in with mosaic), in the Musée Jacquemart-André at Paris, no. 868 (stucco at Berlin, K.F.M. v. 46), in the collection given by the Marchesa Arconati Visconti to the Louvre, no. 21, and in the Museo Bardini at Florence (in cartapesta); cf. *Denk-*

mäler, pl. 177, 179, 180; Schubring, pp. 91, 92, 162, 163.

It has been plausibly suggested by Dr. Schubring that this relief may be by the same hand as the reliefs with Bacchanalian *putti* on the base of the 'Judith'; it may also be compared with the Madonna belonging to Count Ugo Goretti-Miniati, published by G. de Nicola in *L'Arte*, VIII (1905), p. 124.

THE VIRGIN AND CHILD. Relief in stucco. The Virgin is seated on a throne, holding the swaddled Child, who stands on her knee with His hand to His mouth. 7412-1860

H. 2 ft. 8½ in., W. 2 ft. 3 in. (.835 × .685 m.). Painted white and decorated with gilding. The upper part repaired.

Acquired in Florence. Phot. 49890. PLATE 16b. Robinson, p. 21. Semper (1887), p. 60. Tschudi, p. 34. Balcarres, p. 182.

One of several versions derived with slight alterations from the terracotta relief in the Via Pietra Piana at Florence; others at Berlin (K.F.M. v. 42) and elsewhere. For the Pietra

Piana Madonna (ascribed by Fabriczy, *L'Arte*, IX (1906), p. 444, to Antonio di Chellino of Pisa, who was at Florence c. 1454-7) cf. *Denkmäler*, pl. 152; Schubring, p. 161; Bode, *Florentiner Bildhauer*, p. 89; and Venturi, *Storia*, VI, p. 452, who ascribes it to Francesco del Valente. It may be compared with the large bronze Madonna in the Louvre (*Catalogue*, no. 712; *Denkmäler*, pl. 97; Schubring, p. 129).

SCHOOL OF DONATELLO

THE VIRGIN AND CHILD. Relief in marble. The Virgin, half-length, holds the Child, who sits in front of her on a cushion with His hand raised in blessing; her left hand, with the thumb and second finger joined, appears behind Him. The arch-topped relief partly recessed within a carved border. 8376-1863

H. 2 ft. 7 in., W. 2 ft. 1 in. (.795 × .64 m.).

Acquired in Florence. Phot. 12191, 52244. PLATE 17d.

Bode, *Denkmäler*, pl. 69, p. 22. Cruttwell, p. 136. This relief, the authenticity of which (as a workshop production) has been strongly upheld by Dr. von Bode (*Florentiner Bildhauer*, pp. 79-80, and elsewhere) has more generally been considered as a forgery, e.g. by Balcarres, p. 183; Venturi, *Storia*, VI, p. 294; Schubring, p. 84 and notes, and others. But the recent discovery of an apparently authentic Italian inscription (only partly legible) painted on the

back, giving the date of September 30, 1550—perhaps in connexion with some dedication—seems to prove that the panel is not a modern production. There is a stucco version of the same composition, in which the Virgin holds a rose: examples at Berlin (K.F.M. v. 35) and elsewhere. Compare also the marble Madonna assigned to Andrea Guardi (K.F.M. v. 56), but the nearest in style is the relief ascribed to Donatello in the cathedral at Segorbe in Spain (shown at the International Exhibition at Barcelona, 1929-30, no. 1821).

THE VIRGIN AND CHILD. Relief in marble; dated 1441. The Virgin, half-length, holds the Child on her right side with both hands; both faces are turned to the right of the panel. 5801-1859

H. 2 ft. 6 in., W. 1 ft. 10½ in. (.765 × .57 m.). Arched top, a small piece cut from the right-hand bottom corner.

Acquired in Florence. Phot. 2484, 31592. PLATE 17C.

Robinson, p. 14. Bode, *Denkmäler*, pl. 164a, p. 46. Schubring, p. 165.

Interesting from its date (1441) as an example of provincial work (perhaps from Arezzo) based upon the Madonna reliefs of Donatello's pre-Paduan period. Inscribed below: *PECERVNT · FIERI · CONTES · ETOHMAS · FRATRES · DE · SPINELLIS · M^oCCCC · XXXI.*

CUPID. Statue in bronze. He stands on tiptoe with both arms raised high above His head, holding the ends of a rope or garland (?). A 52-1921

H. 2 ft. 11½ in. (.905 m.). Light-coloured bronze with modern patination. Bequeathed by Mr. D. M. Currie, and formerly exhibited on loan from him (no. 101). Phot. 53448. PLATE 14b.

Review, 1921, pp. 4, 5, pl. 2.

There is another and finer cast of this statue of Cupid in the Este collection, formerly at Modena, then at Vienna, and now at Florence in the Museo Nazionale; a third, with a tree-trunk support, is in the Museo Nazionale at Naples. See Planiscig, *Die Estensische Kunstsammlung*, 1919, p. 119, no. 181 (with references to previous literature; cf. review by Dr. Schottmüller, *Repertorium*, XLV (1923), p. 134); Bode-Murray Marks, *Italian Bronze Statuettes of the Renaissance*, I, pl. VII (as Workshop of Donatello) —cf. Bode, *Bronzestatuetten*, 1922, p. 8 and pl. 3; Venturi in *L'Arte*, XXV (1922), p. 145; Colasanti in *Bollettino d'Arte*, II (1922-3), pp. 433-61.

The ascription to Donatello himself, put forward by Dr. Planiscig, can hardly be maintained for the Este figure; it has recently been suggested (by Dr. Colasanti, l.c.) that the Cupid is the work of Antico (?).

The movement is not easy to explain; the old explanation that Cupid is bending a bow seems quite out of the question, and the suggestion made by Dr. Comparetti in a letter to Dr. Colasanti (l.c.) that the objects in the hands are meant for knuckle-bones is hardly easier to accept. The tree-trunk in the Naples version makes it likely that the figure is based on a marble antique original, of which perhaps only parts were preserved.

The present version, except for details of the modelling of the hair, so closely resembles the Este Cupid that it is probably a cast made from it at a later date.

ST. MARY MAGDALENE. Half-length figure in terracotta. Her head upturned in entreaty, her hair falling over her bare shoulders and arms. 157-1894

H. 1 ft. 9½ in. (.555 m.). Broken and repaired. On the original rough wooden base. Acquired in London from the Howell Wills Sale (Christie's, 1894, Feb. 16th, lot 274). Phot. 33464, 63634, 63635. PLATE 43d.

Balcarres, p. 149. Schubring in *Cicerone*, XXII (1930), where the bust is ascribed to Francesco di Giorgio.

Like the numerous other figures of the Magdalene, this terracotta appears to be ultimately based on the full-length wooden figure by Donatello (after 1454) in the baptistery at

Florence (*Denkmäler*, pl. 74; Schubring, p. 137); in some details it perhaps resembles more closely the similar figure by Desiderio (finished by Benedetto da Maiano) in Santa Trinità (*Denkmäler*, pl. 310). A much damaged full-length figure of St. Mary Magdalene in the Metropolitan Museum at New York (formerly in the Hoentschel collection; see Peraté, *Collections Georges Hoentschel*, 1908, I, pl. XVII) shows the same curious use of a pointing tool in the folds. It is possible that, as Dr. Schubring suggests, this bust is Siennese rather than Florentine.

THE VIRGIN AND CHILD. Relief in stucco. The Virgin, seen half-length behind a ledge, holds the Child who steps forward to the right, lifting up His hand in blessing. 7396-1860

H. 1 ft. 6 in., W. 11 in. (.46 × .28 m.). Slight traces of paint. In the original dark frame of gilt and painted wood. Acquired in Florence. Phot. 49891. PLATE 15A. Other examples at Berlin (K.F.M. v. 64; *Denk-*

mäler, pl. 184a, p. 53), and elsewhere. School of Donatello; perhaps influenced also by the early work of Luca della Robbia. Cf. Schubring, p. 171.

THE VIRGIN AND CHILD. Relief in painted stucco. The Virgin seen half-length behind a ledge, on which the Child stands to her right, holding out His right hand above hers. 7385-1861

H. (stucco) 8½ in., W. 6½ in. (.21 × .16 m.). H. framed 1 ft. 7½ in., W. 1 ft. 1 in. (.49 × .335 m.). The painting probably renewed. In the original frame of carved and gilt wood, with a dove in the pediment. Presented by J. C. Robinson, Esq. (acquired in Florence, perhaps from the Gigli collection; cf. Migliarini, p. 40, pl. XLV). Phot. 59815. PLATE 15C. From a bronze original (Molinier, *Les Plaquettes*, no. 64), of which there was a fine example in the Dreyfus collection (S. de Ricci, *The Gustave*

Dreyfus Collection, Reliefs and Plaquettes, 1931, no. 7, p. 10, pl. v): others are in the Wallace Collection (*Catalogue, Sculpture*, 1931, no. S. 297, p. 110) and elsewhere; cf. Schubring, p. 170 and note. For an example in painted and gilded terracotta in the Louvre see *Catalogue*, no. 704. Stucco examples are not uncommon; there is a poor version in marble on a larger scale in the Museo Cristiano at the Vatican. The relief is dated by Dr. Bode about 1450 and placed in relation with the work of Bertoldo; it has also been connected with Desiderio da Settignano.

MICHELOZZO MICHELOZZI

MICHELOZZO DI BARTOLOMEO DI GHERARDO, born at Florence (of Burgundian ancestry) about 1396; died 1472. Working at Florence (in collaboration with Ghiberti, 1419-22, and afterwards with Donatello c. 1425-38, and with Luca della Robbia c. 1453 and later), Pisa, Lucca, Milan, and elsewhere.

Life by Vasari, II, p. 431. H. Stegmann, *Michelozzo di Bartolommeo*, 1888. Schmarsow in *Archivio Storico del Arte*, VI (1893), pp. 203, 242. Fr. Wolff, *Michelozzo di Bartolommeo* (1900). Fabriczy, 'Michelozzo di Bartolommeo', in the Berlin *Jahrbuch*, XXV (1904), Beiheft, pp. 34 ff. Venturi, *Storia*, VI, pp. 349-68; VIII, p. I, pp. 269-326 (mainly as architect); Willich in Thieme, *Lexikon*, XXIV, with bibliography.

TWO ADORING ANGELS. Reliefs in white marble. Three-quarter-length winged and draped figures in full relief, floating forward with crossed hands and heads slightly raised. 934, 934A-1904

934. H. 3 ft. 3 in., W. 3 ft. 4 in. (.995 × 1.05 m.); 934A. H. 3 ft. 1½ in., W. 3 ft. 1½ in. (.955 × .955 m.). The lower part of the front

wing and the upper part of the back wing added in each in a different piece of marble (perhaps at a later date); the nose and chin of

the right-hand angel (934A) damaged and restored.

From the collection of Mr. Nugent Banks. Previously on loan to the Museum. Phot. 27114-5, 67192-3. PLATE 18.

Bode, *Denkmäler*, pl. 158, p. 47. Wolff, p. 42. Schubring, *Das Italienische Grabmal*, 1904, p. 7; *Italienische Plastik*, pp. 104, 106. Ffoulkes in *L'Arte*, viii (1905), p. 288. Venturi, *Storia*, vi, pp. 350-1, as perhaps by Donatello; cf. Crutwell, *Donatello*, p. 58. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, I (1930), p. 218, fig. 97.

These angels probably formed part of the now dismantled monument of Bartolomeo Aragazzi (d. 1429) in the cathedral of Montepulciano, which was commissioned in 1427 from Donatello and Michelozzo and finished in or before 1436 mainly, if not entirely, by the latter artist: the complete design of the monument has never been satisfactorily reconstructed. These figures show the strong influence of Ghiberti—compare the angels on the shrine of St. Hyacinth now in the Museo Nazionale (21) at Florence. Wolff has suggested that they were the first part of the monument to be completed.

LUCA DELLA ROBBIA

LUCA DI SIMONE DI MARCO DELLA ROBBIA, born at Florence in the second half of 1399 or early in 1400; died 1482. Influenced by Ghiberti and to some extent by Donatello. Working (almost entirely at Florence) in marble, bronze, and enamelled terracotta.

Life by Vasari II, p. 167. Barbet de Jouy, *Les Della Robbia* (1855). Cavallucci and Molinier, *Les Della Robbia* (1884) with catalogue, quoted by number in the following references. Allan Marquand, 'The Madonnas of Luca della Robbia' (in the *American Journal of Archaeology*, ix (1894), with catalogue), and other articles; *Della Robbias in America* (1912); *Luca della Robbia* (1914), an illustrated monograph with bibliographies, reviewed by Horne in the *Burlington Magazine*, xxviii (1915), pp. 3-7; *Robbia Heraldry* (1919), Marcel Raymond, *Les Della Robbia* (1897-). Maud Crutwell, *Luca and Andrea della Robbia* (1902), with bibliography and documents. Paul Schubring, *Luca della Robbia und seine Familie* (1905), *Italienische Plastik*, pp. 69 ff. Jean de Foville, *Les Della Robbia* (1910). Wilhelm von Bode, *Florentiner Bildhauer der Renaissance* (2nd German edition (1910), pp. 106-65; translation, *Florentine Sculptors*, pp. 73 ff.), and other books and articles. Venturi, *Storia*, vi, pp. 544-604; viii, p. i, pp. 331-42 *passim*.

THE VIRGIN AND CHILD IN A NICHE. Relief in unglazed terracotta. Full-length, the Virgin standing and holding on her left the naked Child, whose left hand is raised to his mouth; the semicircular top of the niche is shell-shaped. In a frame of carved and gilt wood with remains of painting—cherub-heads on the frieze and two angels in the pediment. 5788-1859

H. 2 ft. 1 in., W. 1 ft. (635 × 30 m.). The outer edge of the terracotta panel is a modern restoration.

Acquired in Florence. Phot. 30953. PLATE 22c. Robinson, p. 20 (as by Donatello). Marquand, *Madonnas*, no. 9. Bode, *Florentiner Bildhauer*, p. 180; *Denkmäler*, p. 76, pl. 192a. Schubring, p. 85; *Italienische Plastik*, p. 71. Fabriczy, *Kritisches Verzeichnis*, II, 151.

An almost exactly similar relief was in the von Beckerath collection at Berlin; and later in the Van Nyenrode collection (sold at Amsterdam, July 1923, lot 45); illustrated, Schubring, p. 80, O. Wulff in Berlin *Jahrbuch*, xxxviii (1917), p. 228, and elsewhere. The relief, if it is accepted as by Luca (it is not included in Professor Marquand's later lists), may probably be assigned to the earlier period of his artistic life, c. 1430.

The proportions of the Child are unusually small for Luca's work; the *genre* treatment of the subject may be compared with the large unglazed lunette at Berlin (K.F.M. v. 79) as well

as with the much-discussed series of small reliefs in the Ashmolean Museum at Oxford the Louvre at Paris, and elsewhere.

THE NATIVITY, WITH THE SHEPHERDS. Circular relief in polychrome enamelled terracotta. The Virgin seated on the ground under a thatched shed holding the swaddled Child; behind her are the heads of the ox and ass. To her left sits St. Joseph, resting his head on his hand; to her right kneel two shepherds in the foreground are a dog and four sheep. In the background are the two shepherd herds in a mountainous landscape, with an angel appearing out of the sky holding a scroll with the inscription ANNVMZIO · VOBIS · GALDIVM. The border is of bunches of white roses, alternately single and double.

7752-186.

Diam. 4 ft. 7 in. (1.40 m.). Enamelled in white, yellow, green, and blue; the eyes and lettering in dark purple-black.

Acquired in Florence, where it was at one time in the Palazzo Mozzi (see Milanese's note in his edition of Vasari, II, p. 192). Phot. 23426.

PLATE 194.

Cavallucci and Molinier, no. 386. Marquand, *Andrea della Robbia*, II, p. 48, no. 146; *Madonnas*, no. 3. Reymond, pp. 127-9. Bode, *Florentiner Bildhauer*, pp. 183-6; *Denkmäler*, p. 78, pl. 193b. Cruttwell, pp. 200, 224. Schubring, *Italianische Plastik*, p. 86. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, I (1930), p. 281.

A square relief of the same subject, treated in a similar style, is in the National Museum at Munich; illustrated, *Denkmäler*, pl. 193a, and elsewhere. Both reliefs probably date from

about 1430, but the London version is almost certainly the earlier as well as the finer of the two. The types, as well as the composition show the influence of Ghiberti, but are at the same time characteristic of Luca, especially the Madonna. A much later date has been proposed by some critics, including M. Reymond who ascribes the work to Giovanni or Andrea; Schubring suggests the collaboration of Andrea with Luca, and Marquand (1922) gives it to the school. The border, which is of a common type, may very likely have been added later; but similar rose-bunches occur in authentic borders by Luca (e.g. the San Pierino and Videl Agnolo lunettes, both now in the Museo Nazionale at Florence, and the flat enamel border of the Federighi tomb in Santa Trinita

TRUMPETERS AND DANCING CHILDREN. Relief in stucco; a sketch for the left-hand panel in the upper storey of the Cantoria. To the left stand three youths blowing long trumpets; beneath the trumpets four children are dancing in and out; to the right stand three more youths with pipes, scarcely indicated.

7609-186

H. 1 ft. 9 in., W. 1 ft. 9 in. (.535 x .535 m.). The upper left-hand corner with the heads of the trumpeters is a clumsy restoration. In a frame of gilt wood.

From the Gigli-Campana collection; acquired by Signor Gigli (Catalogue, Migliarini, pl. XLVIII, p. 41) at the sale of the Rinuccini Gallery in Florence. Phot. 19159. PLATE 174.

Robinson, p. 53. Bode, *Italianische Bildhauer*,

p. 75. Cavallucci and Molinier, no. 370. Cruttwell, p. 52. Venturi, *Storia*, VI, p. 578. Marquand, *Luca della Robbia*, pp. 10, 225-6, no. 6. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, I (1930), p. 285.

The marble cantoria or singing gallery, now in the Museo dell'Opera del Duomo at Florence, was commissioned from Luca for the cathedral in 1431, and erected (over the door of the

Sagrestia Nuova) in 1438; four reliefs, two large and two small, were already finished in August 1434. (Documents in Cruttwell, pp. 286-91, and Marquand, pp. 3 ff.; cf. also Marrai, *Le cantorie di Luca della Robbia e di Donatello*, 1900).

The marble relief (about 3 ft. 4 in. or 1.03 m. square) was in all probability one of the first four executed. The sketch, which shows considerable variations from the marble, e.g. in the

position of the legs and the general proportions of the first standing figure, must in any case have been made soon after 1431, if, as there is no valid reason to doubt, it was made before the marble; it has, however, been rejected as a forgery by Venturi and as a fifteenth-century adaptation by Marquand. There is another, much damaged, version of this stucco let into the wall in a corridor of the palace at Urbino.

STEMMA OF KING RENÉ OF ANJOU. Circular relief in polychrome enamelled terracotta. The shield bears the arms; quarterly of five, three in chief and two in base: 1, Hungary (ancient); 2, Anjou-Sicily; 3, Jerusalem; 4, Anjou; 5, Bar; over all, an escutcheon in pretence, for Aragon. The shield is surmounted by a closed crowned helmet or, posed full face, from which rises the crest; a double fleur-de-lis or between two dragon's wings. Above the crest are the letters IR in tree-trunk capitals, and the helmet and shield are placed upon an ermine-lined mantle of the arms of Anjou. Below the shield are the insignia of the Order of the Crescent, inscribed LOS EN CROISSANT, and upon either side is a golden flaming brazier, from the inner handles of which hangs a band with the motto DARDANT DESIR. Round the green background runs a narrow bordure of manganese-purple (used throughout for gules) figured with a filet raguly argent. The border is a wide garland of fruits.

6740-1860

Diam. 11 ft. (3.35 m.). Enamelled in white, yellow, green, blue, purplish-red, brown, and purplish-black. Considerable portions are restored in coloured plaster and wood; e.g. in the helmet, in the fleur-de-lis crest—the front of which is missing—and mantling, in the lower sinister portion of the shield with the arms of Bar, in the lower part of the central medallion and, to a comparatively small extent, in the points of the leaves and fruits of the border. Besides these, the joinings between the various portions of which the whole is composed have been made up with coloured plaster.

Acquired in Florence; from the Villa Pancia-tichi-Ximenes, near Fiesole, formerly the Loggia dei Pazzi, where it is said to have been fixed on the exterior of a tower about 60 or 70 ft. from the ground. Phot. 16827. PLATE 19b.

Robinson, p. 54. Cavallucci and Molmier, no. 372, and p. 65. Bode, *Florentiner Bildhauer*, p. 150; *Denkmäler*, text, p. 68. Cruttwell, pp. 100-3. Michel, *Histoire de l'Art*, iv, p. 87. Schubring, p. 67; *Italiensche Plastik*, p. 88. Marquand, *Luca della Robbia*, pp. 202-5, no. 56;

Robbia Heraldry, p. 16, no. 12. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, 1 (1930), p. 270.

The shield here represented is the last of the various marshallings of his arms borne by René at different periods of his life (see Durrieu in the *Comptes rendus de l'Académie des Inscriptions et Belles Lettres*, 1908, pp. 102-14, and particularly pp. 113, 114); it is distinguished by the addition of the arms of Aragon to the quarterings he bore from 1453 to 1466, after his acceptance of the crown of that kingdom in the latter part of 1466. The arms so augmented were borne by him till his death in 1480; the dragon's wings, here combined with his own lily-crest, are also taken from that of the Kings of Aragon. The Order of the Crescent, of which the insignia and motto LOS EN CROISSANT (Honour Increasing) appear below the shield, was founded by René in 1448; it was suppressed by Pope Pius II in 1460, but did not become extinct until about 1480. The flaming braziers with the motto DARDANT DESIR were one of several devices adopted by René at different periods. The

ragged filet is probably another version of the two ragged staves on armorial seals used by René in 1461 and 1465, and, like them, may typify his device of the *souche* or knotted tree-trunk. It was no doubt to commemorate the honours conferred by King René upon Andrea, Jacopo, and Renato Pazzi (to the latter of whom he stood godfather in 1442) that this *stemma* was set up on the tower of their villa near Fiesole. The date of the medallion has generally been considered as fixed in or about the year 1453, since it was supposed that in that year, at the death of his first wife Isabella of Lorraine, René abandoned the device of the braziers which he had assumed in her honour; the letters *IR* were taken to refer to Isabella and René. As, however, the heraldry points conclusively to the period after René's acceptance of the kingdom of Aragon in 1466, there can be little doubt that both devices and initials allude to his second wife Jeanne, daughter of Guy XIV, Count of Laval, whom he married in 1454. The general downfall of the Pazzi family at the failure of the conspiracy practically requires a date before 1478.

The shield itself appears to have been closely copied from a drawing perhaps supplied by René's herald, as, like the lettering, it is dis-

tinctly not Italian in fashion. However, the magnificently designed garland of fruit (figs, with quinces, grapes, gourds, pine-cones, citrons, and oranges in seven sections, each with their own foliage, the bunches tied with white ribbons), is closely similar to other garlands which may be more or less certainly assigned to Luca della Robbia's own hand and dated c. 1462-70. On the ground of its similarity with these (of which the Impruneta frieze, with its grapes and citrons, comes closest in design) the border of the *stemma* of King René, unquestionably the finest of them all and justifying Vasari's praise of the Mercatanzia *stemma* 'che ha intorno un festone di frutti e foglie di varie sorte tanto ben fatte, che paiono naturali, e non di terra cotta dipinta' (ii, p. 176), may definitely be assigned to Luca's own hand and dated about 1460-70; in 1471 Luca refused the office of President of the Guild of Sculptors on the plea of age and infirmity, so he can scarcely have done much work in the last ten or twelve years of his life. Combining the two limits assignable on heraldic (1466-78) and stylistic (c. 1460-70) grounds, the René *stemma* may be dated with considerable confidence between 1466 and 1470, i.e. at the very close of Lucca della Robbia's artistic life.

JANUARY; felling trees. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A woodman is felling trees for fuel with an axe; behind him is a stack of timber. On the inner border is the sun in the sign of Aquarius, and the moon opposite; with the inscriptions *ANVARIVS* and *DIES O(RE) 94*.

7632-1861

Diam. 1 ft. 10½ in. (.57 m.).

The following description applies to all the roundels, 7632 to 7643-1861; each is a massive disk of terracotta, the enamelled surface slightly concave and curved—eight (the first and last four months) in a horizontal and four (May, June, July, and August) in a vertical direction. Within the white leaf-moulding is a circular border, painted in light and dark blue in varying proportions to indicate the relative length of day and night. At the top, a little to the left, is the sun, painted in yellow with a stream of rays, in the proper House of the Zodiac; opposite, in the dark part of the border, is the crescent moon, painted in white. The name of the month is

painted in white at the bottom; the hours of the day in black at the lower edge of the light part of the border on each side. The central medallion is painted in a flat blue intermediate in tone between the light and dark parts of the border; on this the design is freely carried out in black and more or less opaque white. All the roundels have been broken and repaired to some extent.

From the Gigli-Campana collection, with eleven others (Campana Catalogue, class x, p. 11, nos. 1-12, as Pisan); previous to their acquisition by the Marchese Campana these roundels are said for many years to have formed part of the decorations of a fountain in a garden near

Florence, supposed to have been that of the Riccardi family. Phot. 15167, 57528. PLATE 204. Robinson, pp. 59-63 (quoted in Fortnum, *Catalogue of Maiolica*, pp. xlii-xlv). Cavallucci and Molinier, no. 375 and pp. 56-9, with woodcuts. Labarte, *Les Arts Industriels* (2nd ed., 1875), III, p. 267. Bode, *Florentiner Bildhauer*, pp. 148, 149; *Denkmäler*, p. 67. Wallis, *Oak Leaf Jars*, p. xxx. Reymond, pp. 95, 96. Cruttwell, pp. 129, 130. Stegman and Geymuller, *Architettura der Renaissance in Toscana*, II; Michelozzo, p. 19; *die Della Robbia*, p. 2. Lethaby in *Burlington Magazine*, IX (1906), pp. 404-7; see also X, pp. 191 and 262. De Foville, p. 61. Marquand, *Luca della Robbia*, pp. 89-94, no. 22. It has been pointed out by Sir Charles Robinson and (independently and in great detail) by Professor Lethaby that the curvature of these roundels shows them to have formed the decoration of a small barrel vault; where they would have been arranged in three rows of four roundels, the middle row with the figures parallel to the axis of the vault and the two outer rows with the figures upright. Both Vasari, in his life of Luca della Robbia, and Filarete, in his *Trattato d'Architettura*, mention a small room decorated for the Medici in enamelled terra-cotta, in what is now the Raccardi Palace. According to Vasari (II, p. 174), 'il magnifico Piero di Cosimo de' Medici, fra i primi che facessero lavorare a Luca cose di terra colorita, gli fece fare tutta la volta in mezzo tondo d'uno scrittoio nel palazzo edificato, come si dira, da Cosimo suo padre, con varie fantasie, ed il pavimento similmente; che fu cosa singolare, e molto utile per lo state'. According to Filarete (quoted on the same page of Milanese's edition of Vasari), Cosimo had an 'istudietto horna-

tissimo, il pavimento et cosi il cielo d'invetriamenti fatti a figure degnissime in modo che a chi v'entra da grandissima admiratione. El maestro di questi invetramenti si fu Luca della Robbia cosi per nome si chiama....' The room in question must have been decorated after 1430, when the palace was built by Michelozzo, and, at latest, before 1464, when Filarete dedicated his book; so Vasari may be wrong in ascribing the order for it to Piero, as Cosimo only died in 1464. Putting the two accounts together, we find that it was a small room (*scrittoio, istudietto*) with a curved vault (*volta in mezzo tondo*) decorated in flat enamelled terra-cotta (if the pavement, where relief would be impossible, was similar) by Luca della Robbia, with fanciful figure subjects of great beauty. The roundels of the months may reasonably be supposed to have formed part of this roof-decoration; made in all probability about midway between the two possible dates, i.e. 1440-5. The ascription to Luca has been rejected by Reymond, Miss Cruttwell, and De Foville. Representations of the occupations of the months with the signs of the Zodiac are very frequent. In a Book of Hours made for Lorenzo de' Medici, now in the possession of the Earl of Leicester at Holkham, there are minute roundels with the same arrangement—a border divided into day and night, the sun figured in the proper House of the Zodiac, and the moon opposite. The subjects in the centres, differing from those used by Luca della Robbia for several months, are as follows: a man warming himself, men digging, pruning vines; hawking, hunting, reapers asleep; threshing, a sick man in bed, the vintage; the winepress, ploughing, pig-killing.

FEBRUARY; grafting fruit-trees. Roundel in blue and white enamelled terra-cotta, bordered with a white leaf-moulding in low relief. A young man slitting a tree for grafting with a knife; in his belt is a long bundle of bast, and with his left hand he is pressing back a twig with a flat stick. Two trees have been grafted already, in the fork of one of them hangs a sickle; on the ground are two bundles of twigs and a curiously-shaped saw. On the inner border is the sun in the sign of Pisces, and the moon opposite; with the inscriptions FEBRVARIVS and DIES O(RE) 10½.

7633-1861

Diam. 1 ft. 10½ in. (.57 m.).
Phot. 2660, 57529. PLATE 206.

See note on 7632-1861.

FIFTEENTH CENTURY

MARCH; pruning vines. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A husbandman pulling down a vine-branch and cutting it with a sickle. On the inner border is the sun in the sign of Aries, and the moon opposite; with the inscriptions *MARTIVS* and *DIES O(RE)* 12. 7634-1861

Diam. 1 ft. 10½ in. (:57 m.).
Phot. 31260, 57530. PLATE 20c.

See note on 7632-1861.

APRIL; training vines. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A husbandman, with a bundle of bast in his belt, tying down the vine-branches to a trellis or espalier; he holds his knife between his teeth. On the inner border is the sun in the sign of Taurus, and the moon opposite; with the inscriptions *APRELIS* and *DIES O(RE)* 13½. 7635-1861

Diam. 1 ft. 10½ in. (:57 m.).
Phot. 15618, 57531. PLATE 20d.

See note on 7632-1861.

MAY; mowing grass. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in relief. A young man mowing grass with a scythe at the edge of a wood; part of the grass is already cut and lies loose on the ground. On the inner border is the sun in the sign of Gemini, and the moon opposite; with the inscriptions *MAIVS* and *DIES O(RE)* 14½. 7636-1861

Diam. 1 ft. 10½ in. (:57 m.).
Phot. 2656, 57532. PLATE 20e.

See note on 7632-1861.

JUNE; reaping corn. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A husbandman reaping a field of wheat with a sickle; bound sheaves of corn are lying behind him. On the inner border is the sun in the sign of Cancer, and the moon opposite; with the inscriptions *IVNVS* and *DIES O(RE)* 15½. 7637-1861

Diam. 1 ft. 10½ in. (:57 m.).
Phot. 21032, 57533. PLATE 20f.
See note on 7632-1861.

Illustrated, *Gazette des Beaux Arts*, xiv (1863),
p. 469.

JULY; threshing corn. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A young man threshing corn with a flail in a field; a sheaf of corn and some loose ears on the ground. On the inner border is the sun in the sign of Leo, and the moon opposite; with the inscriptions *IVLVVS* and *DIES O(RE)* 14½ (?). 7638-1861

Diam. 1 ft. 10½ in. (:57 m.). The latter part of the number of hours has been lost by a break and the whole number repainted; the corre-

sponding month of May has 14½.
Phot. 2679, 57534. PLATE 21a.
See note on 7632-1861.

CATALOGUE OF ITALIAN SCULPTURE

AUGUST; ploughing fields. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A husbandman ploughing with a yoke of oxen in a field. On the inner border is the sun in the sign of Virgo, and the moon opposite; with the inscriptions *AVGVSTVS* and *DIES O(RE) 13½*. 7639-1861

Diam. 1 ft. 10½ in. (.57 m.).

Phot. 2657, 57535. *PLATE 21b*.

Compare the earlier treatment of the subject in

the relief by Andrea Pisano (i) symbolizing

Agriculture on the lowest tier of the Campanile.

See note on 7632-1861.

SEPTEMBER; gathering grapes. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A young man gathering grapes with a small sickle; an empty tub stands on the ground behind him, and on the other side is a mule browsing, laden on each side of its saddle with a similar tub full of grapes. On the inner border is the sun in the sign of Libra, and the moon opposite; with the inscriptions *SEPTEMBER* and *DIES O(RE) 1(2)*. 7640-1861

Diam. 1 ft. 10½ in. (.57 m.). The last figure in equinoctial month of March.

the number of hours has been lost by a break; Phot. 2659, 57536. *PLATE 21c*.

it must have been 12, as in the corresponding See note on 7632-1861.

OCTOBER; sowing corn. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A young man striding over a ploughed field sowing corn. On the inner border is the sun in the sign of Scorpio, and the moon opposite; with the inscriptions *OCTVBER* and *DIES O(RE) 10½*. 7641-1861

Diam. 1 ft. 10½ in. (.57 m.).

See note on 7632-1861.

Phot. 2661, 57537. *PLATE 21d*.

NOVEMBER; gathering olives. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A young man sitting in a tree picking olives. On the inner border is the sun in the sign of Sagittarius, and the moon opposite; with the inscriptions *NOVEMBER* and *DIES O(RE) 9½*. 7642-1861

Diam. 1 ft. 10½ in. (.57 m.). The corresponding Phot. 2681, 57538. *PLATE 21e*.

month of January has 9½ hours of daylight, but See note on 7632-1861.

the figure here is quite clear.

DECEMBER; digging fields. Roundel in blue and white enamelled terracotta, bordered with a white leaf-moulding in low relief. A man digging a field under a tree with a long-handled spade; two swine feeding beside him. On the inner border is the sun in the sign of Capricorn, and the moon opposite; with the inscriptions *DECEMBER* and *DIES O(RE) 8½*. 7643-1861

Diam. 1 ft. 10½ in. (.57 m.).

See note on 7632-1861.

Phot. 16610, 57539. *PLATE 21f*.

SCHOOL OF LUCA DELLA ROBBIA

THE VIRGIN AND CHILD SEATED ON THE GROUND. Relief in blue and white enamelled terracotta. The Virgin facing to the left, the Child on her knee holding her scarf.

4411-1858

H. 1 ft. 4½ in., W. 1 ft. 2 in. (.42 × .355 m.). The eyes are painted in dark purple. The ground cracked in two places, both the lower corners damaged and restored. In a frame of carved and gilt wood.

Acquired in London. Phot. 31069. **PLATE 22f.** Robinson, p. 57. Cavallucci and Molinier, no. 374. Bode, *Florentiner Bildhauer*, p. 146; *Denkmäler*, pp. 75, 81, pl. 200b. Marquand, *Luca della Robbia*, p. 267, no. 118.

A similar relief, but in finer condition, from the von Beckerath collection is at Berlin (K.F.M. v. 72; Schubring, p. 68); another in an elaborate

frame is in the Kappel collection (from the Lanna collection; Marquand, *Giovanni della Robbia*, p. 95, no. 93). Versions in stucco are not uncommon; there is a good one formerly in the collection of the late Mr. J. P. Hesclène. The type is certainly derived from Luca, and may be compared with the earlier Madonna in the Nativity tondo and the 'Madonna with the Lilies' in the Liechtenstein collection at Vienna (see 477-1864); the present version which is in low (*stiacciato*) relief may be a school repetition of rather later date, but is ascribed by Dr. Bode (*Florentiner Bildhauer*, p. 146) to Luca himself.

THE VIRGIN AND CHILD seated on the ground before a cluster of lilies. Circular relief in polychrome enamelled terracotta. The Virgin facing to the right, the naked Child on her knee stretching out His hand to gather a lily. The border is a garland of fruit and flowers.

477-1864

Diam. 2 ft. 1 in. (.635 m.). Enamelled in white, yellow, green, light and dark blue, and purple; the Virgin's robe, face and hands, and the body of the Child left unglazed for painting; a reddish-yellow paint or gilding-ground remains on the Child's cruciform nimbus.

Acquired in Paris; from the Piot (Sale, 1864, no. 85) and Fould (Sale, 1860, no. 2054) collections. Phot. 46169. **PLATE 22c.**

Cavallucci and Molinier, no. 398. Cruttwell, p. 135, no. 1. Marquand, *Luca della Robbia*,

p. 266, no. 116.

This is an early 16th-century version, unusually well modelled for the period, of the 'Madonna with the Lilies' ascribed to Luca della Robbia in the Liechtenstein collection at Vienna (*Denkmäler*, pl. 225), one of the many other versions of which is in San Andrea at Rovazzano. The border is a typical late design including white, yellow, and blue flowers, pine-cones, gourds, grapes, oranges, lemons, pears, and figs.

THE VIRGIN AND CHILD. Relief in painted terracotta. The Virgin, half-length, looks slightly downwards to the right towards the Child, who is supported on her left arm, His left hand holding her veil; in her right hand she holds His foot.

A 4-1930

H. of frame 1 ft. 4½ in. (.415 m.). The plaque, which follows the outline of the figures, is set into a rectangular wood frame; both thickly coated with gesso and painted, now considerably cracked and flaked.

Given by Mr. Harold Bompas. Phot. 64376. **PLATE 22d.**

Review, 1930, p. 86.

Numerous versions of this composition exist in stone, terracotta, stucco, and cartapsta; all apparently repetitions, with slight variation, of the enamelled terracotta in the Corsini collection in Florence, described by Marquand as possibly by Luca della Robbia or, more probably, as a replica by another hand (*Luca della Robbia*, pp. 239-43).

SCHOOL OF BERNARDO ROSSELLINO (?)

BERNARDO DI MATTEO DI DOMENICO GAMBARELLI, born at Settignano 1409; died 1464. Working as architect and sculptor in Florence, Rome, Pienza, Arezzo, and elsewhere.

Life by Vasari, iii, p. 93. C. von Fabriczy in the Berlin *Jahrbuch*, xxi (1900), pp. 33, 99 ff.; in *Repertorium*, xxv (1902), p. 475, and xxvii (1904), p. 286 and elsewhere. Venturi, *Storia*, vi, pp. 410-16, 604-8 (with bibliography); viii, pt. i, pp. 491-511 (mainly as architect). Schubring, *Italienische Plastik*, 1919, p. 117. Weinberger and Middeldorf in Munich *Jahrbuch*, v (1928), pp. 85-94.

TABERNACLE. Relief in marble. At each side of the door stand adoring angels; above is a half-length figure of the dead Christ in a lunette surrounded by cherub-heads, below are two *putti* holding a garland round a disk of red marble. In the pediment God the Father with a book; in the console the Eagle of St. John.

7720A-1861

H. 6 ft. 6 in., W. 2 ft. 11 in. (1.98 × .89 m.). Remains of gilding; the surface slightly scratched with over-cleaning.

Acquired in Florence, with the rest of the Cappella Maggiore of the desecrated church of Santa Chiara. Phot. 55593, 55594. PLATE 23c. Robinson, pp. 28, 73. Bode, *Denkmäler*, pl. 323, p. 101 (as Antonio). Fabriczy in the Berlin *Jahrbuch*, xxi (1900), p. 45 (as Bernardo). Schubring, *Urbano da Cortona*, 1903, pp. 57, 58 (as Antonio); *Italienische Plastik*, p. 117 (as Bernardo). Poggi in *Miscellanea d'Arte*, i (1903), p. 105. Heinz Gottschalk, *Antonio Rossellino*, 1930, pp. 57-8 (Rossellino workshop). Identified by Fabriczy with the tabernacle made by Bernardo about 1436-7 for the Badia at

Florence; however, parts of a tabernacle (the console and a portion of the upper part of the frame) which have recently been discovered in the cloisters of the Badia should perhaps more plausibly be identified as Bernardo's (Weinberger and Middeldorf in the Munich *Jahrbuch* v (1928), p. 94). According to tradition, the Santa Chiara altar-piece originally contained a picture, and was rearranged at a later date. The central part of this relief closely resembles that of the Tabernacle by Bernardo at Arezzo, c. 1435 (Fabriczy, l.c., p. 42) and in any case the work must be associated with the Rossellino workshop. The rather later tabernacle by Desiderio at San Lorenzo follows the same general lines.

AGOSTINO DI DUCCIO

AGOSTINO D'ANTONIO DI DUCCIO (or di Guccio?), born at Florence 1418; died after 1480. Influenced by Donatello and Luca della Robbia. Working at Florence, Modena, Venice (1446), Rimini (1447-55), Perugia, and elsewhere.

Cf. Vasari, ii, p. 178. G. Urbini, in Thieme, *Lexikon*, i. Andy Pointner, *Die Werke des florentinischen Bildhauers Agostino d'Antonio di Duccio*, 1909. Venturi, *Storia*, vi, pp. 388-406; viii, pt. i, pp. 537-50.

THE VIRGIN AND CHILD WITH ANGELS. Relief in hard grayish marble. The Virgin is seen half-length before a shallow shell-niche supporting the Child,

who stands on a narrow parapet clasping her left hand and with His left arm round her neck. To the left are two angels; on the right two more, the one holding a wreath and vase. The head of another angel appears in the foreground above the parapet.

A 14-1926

H. 1 ft. 10 in., W. 1 ft. 6½ in. (.565 × .485 m.). In a moulded frame of brown wood inlaid with black; probably English work of the early 19th century.

From the collection of Lord St. Oswald. Phot. 51707, 51708. PLATE 27d.

Exhibited at the Burlington Fine Arts Club in 1912 (*Catalogue*, no. 3, pl. III); later on loan at the Victoria and Albert Museum.

Schubring, *Zeitschrift für bildende Kunst*, XXIII (1912), p. 801; *Italienische Plastik*, 1919, p. 111. *Burlington Magazine*, XLVIII (1926), pp. 166, 167. *Review*, 1926, p. 3, frontispiece. Erwin Ybl, *Toscana Szobraszata a Quattrocento*, I (1930), pp. 235-6, 237, n. 38.

The relief was apparently bought by Mr. Charles Winn late in the 18th or early in the

19th century and remained at Nostell Priory until it was brought to London. On the back of the wood frame is an old paper label inscribed in ink 'By Falco, f. 1515'. The medalion worn by the Child round his neck is apparently based on a Sicilian coin.

A contemporary copy of the relief in stucco, acquired in Florence from the Castellani collection, has been exhibited in the Berlin Museum since 1884 (K.F.M. v. 52; Bode, *Italienische Bildhauer*, 1887, pp. 54-7 note).

The composition, known to him only in the stucco, was dated by Dr. Pointner (l.c., pp. 18-21) as early as 1442-6, but while it is possibly the earliest relief of the Virgin and Child by Agostino it seems more likely that it belongs to a rather later period in his life.

TOMB OF SANTA GIUSTINA. Marble, decorated with three reliefs; on the front, the recumbent figure of the saint, crowned, with loose hair, her hands crossed below her waist; at each end, a child angel in an alb swinging a censer. All three reliefs recessed within decorated borders.

75-1879

H. 2 ft. 1½ in., L. 6 ft. 5½ in., W. 1 ft. 6½ in. (.66 × 1.97 × .475 m.). The top plain. The nose and lip of the saint damaged and repaired; a large hole pierced (for water) in the left end. Two corners of the tomb cut out (restored in plaster).

Acquired in Venice; originally obtained from Padua, where it was in use as a water-trough in a vineyard (see the letter from Sir Charles Robinson in *The Times*, May 3, 1879, p. 6). Phot. 13659-60, 37080. PLATE 24.

Traditionally ascribed to Donatello.

Bode in *Archivio storico dell'Arte*, IV (1891), p. 408 (as Bellano). Balcarres, *Donatello*, 1903, pp. 171-2 (as by an unidentified pupil of Donatello). Venturi, *Storia*, VI (1906), pp. 500-4 (as Bertoldo). Pointner, *Agostino di Duccio*, 1909, pp. 22-4. Schubring, *Italienische Plastik*, p. 108. C. Ricci, *Il Tempio Malatestiano*, 1925, p. 104. Cf. Dr. Frida Schottmüller in K.F.M. v. 271. Erwin Ybl, *Toscana Szobraszata a Quattro-*

cento, I (1930), p. 227. G. Fiocco in *Rivista di Venezia*, IX (1930), p. 274, figs. 5-7. *Rivista d'Arte*, XII (1930), pp. 468-9, figs. 5-7.

The reliefs on the sarcophagus are closely related to the tombs of Erasmo de' Narni, called Gattamelata (d. 1443), and Giovanni Antonio his son (d. 1456), in the church of San Antonio at Padua (cf. Planiscig, *Zeitschrift für bildende Kunst*, XXXII (1920-1), p. 145, and *Andrea Riccio*, 1927, p. 21), probably both executed about 1456-60. These tombs have been ascribed to Bellano and other artists; it is unlikely that the tomb of Gianantonio (which the Santa Giustina reliefs most closely resemble) is by the same hand as that of his father (cf. Moschetti in Thieme, *Lexikon*, s.v. 'Bellano', p. 235).

The ascription of the Santa Giustina to Agostino di Duccio, which had been put forward by Burmeister (as a thesis; cf. *Der bildnerische Schmuck des Tempio Malatestiano*, 1891, p. 33), Schubring (in *Kunstwissenschaftliche Beiträge*

August Schmarsow gewidmet, 1907, pp. 105, 106), and C. Loeser (cf. also Planiscig, *Venezianische Bildhauer*, p. 191), cannot be regarded as more than a conjecture, but it appears more plausible than any other suggestion that has been made. Pointner proposes a date of c. 1446. The sarcophagus is in any case one of the most beautiful pieces of sculpture produced under the immediate influence of Donatello.

The choir of the church of Santa Giustina at Padua seems to have been rebuilt and re-decorated in the first half of the 17th century. There is no direct external evidence to support the very probable assumption that the saint represented is Santa Giustina (the earlier patron saint of Padua), or that the sarcophagus was originally placed in her church.

ANTONIO ROSSELLINO

ANTONIO DI MATTEO DI DOMENICO GAMBARELLI, born at Settignano 1427; died 1478. Influenced by his brother Bernardo and by Donatello. Working in Florence, Naples, and elsewhere.

Life by Vasari, III, p. 93. Ilg in the Vienna *Jahrbuch*, I (1883), p. 116. Bode in the Berlin *Jahrbuch*, XXI (1900), p. 215 and elsewhere. Venturi, *Storia*, VI, pp. 604-26, pt. I, pp. 634-41; and Schubring, *Italianische Plastik*, p. 124; Heinz Gottschalk, *Antonio Rossellino*, 1930.

GIOVANNI CHELLINI called GIOVANNI DI SAN MINIATO. Bust in brownish marble. An old man, bare-headed, looking straight forward; in a close tunic buttoned up to the neck. Dated 1456. 7671-1861

H. 1 ft. 8 in. (51 cm.). The eyes show traces of colour (?).

Acquired in Florence; from the Palazzo Pazzi. Phot. 18933, 20072, 63725-7. PLATE 25d.

Robinson, p. 29. V. & A. M., *A Picture Book of Portraits*, 1927, pl. 1. Bode, *Denkmäler*, pl. 328a, p. 106 and elsewhere. Schubring, *Italianische Plastik*, pp. 124, 126. Venturi, *Storia*, VI, p. 608. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 338. Heinz Gottschalk, *Antonio Rossellino*, 1930, pp. 23-5. Inscribed within the slightly hollowed base: MAGISTER IOHANNES MAGISTER • ANTONII DE SANCTO MINIATO DOCTOR ARTIVM ET MEDICINE • M^oCCCLVI., and in the centre, OPVS ANTONII. PLATE 25e and f. Compare the similarly signed and dated (1468) bust of Matteo Palmieri (*Denkmäler*, pl. 327) in the Bargello. Giovanni di San Miniato has recently been identified by Drs. Weinberger and Middeldorf (Munich *Jahrbuch*,

v (1928), pp. 85-92) with Giovanni Chellini, whose tomb is in the church at San Miniato al Tedesco. The tomb has been ascribed by Fabriczy (Berlin *Jahrbuch*, XXV (1904), Beiheft, p. 43) and Dr. Mackowsky (*Zeitschrift für bildende Kunst*, XIV (1902-3), pp. 216-17) to Michelozzo, and by Drs. Weinberger and Middeldorf to Bernardo Rossellino.

The date of the bust is rather a puzzle, as it has every appearance of having been based on a death-mask, though it is dated six years previous to the doctor's death, which took place in 1462. It may be compared for differences of technique with the bust in this Museum, possibly by Benedetto da Maiano, which is obviously done from a living model (974-1875, p. 56). The first part of the inscription is clearly original, the last (OPVS ANTONII), which is in larger and shallower letters, may possibly (but by no means certainly) have been added rather later.

STUCCOS AFTER ROSSELLINO

ST. JOHN THE BAPTIST AS A CHILD. Bust in stucco, from the marble figure by Antonio Rossellino in the Bargello at Florence. He looks slightly to the left; his dress shows the rough camel's hair at the neck. 414-1872

H. 1 ft. 1 in. (.335 m.). Considerable remains of colour. The back is cut flat and hollowed away.

Acquired in London. Phot. 21774. PLATE 25b.
V. & A. M., *A Picture Book of Children*, 1927, pl. 7.

An interesting example of the head from a statue adapted as a bust. For the statue itself, made in 1477, cf. Bode, *Denkmäler*, pl. 333b; Venturi, *Storia*, vi, p. 624.

THE VIRGIN AND CHILD. Relief in stucco. The Virgin, seated on a throne facing to the right, holds the Child sitting on her left arm. 7810-1862

H. (with stucco frame) 2 ft., W. 1 ft. 7½ in. (.615 × .505 m.). Brown painted stucco, with remains of gilding. Much rubbed and flattened; broken diagonally and repaired. In an elaborate framework.

Acquired in Florence. Phot. 66357. PLATE 27a. Numerous versions of this composition exist in stucco, terracotta, and cartapesta (cf. Berlin, K.F.M. v. 152 and 153, and Bode and von Tschudi, 1888, nos. 70 and 72) with slight variations, especially in the framing. A particularly attractive stucco in the Musée Jacquemart-André at Paris (no. 899) has a painted

background of rose-bushes ascribed to Pier Francesco Fiorentino. There is a fine terracotta on a larger scale, with two cherub-heads in the background, in the museum at Bayonne, exactly reproducing the marble original at Leningrad (*Rassegna d'Arte*, xvi (1916), p. 54; see also the article by E. de Liphart in *Staryie Godi*, 1915, September, p. 1, and the large reproduction of a stucco in the Museo Correr at Venice in Paoletti, *L'Architettura e la Scultura in Venezia*, II, pl. 147), from which these reduced copies are derived; cf. also 861-1891 (exhibited in the Cast Court).

SCHOOL OF ROSSELLINO

THE VIRGIN AND CHILD. Relief in terracotta. The Virgin, seen half-length, is seated on a throne; the Child sits on a cushion on her knees holding a bird with both hands. In the background two candelabra and a wreath. 7365-1861

H. 2 ft. 4 in., W. 1 ft. 7 in. (.715 × .485 m.). A squeeze; probably from a marble original.

Acquired in Florence. Phot. 13123. PLATE 27c. Robinson, p. 32. Marquand, *Art in America*, vii (1919), p. 198.

Common in terracotta and stucco; cf. *Rassegna d'Arte*, viii (1908), pp. 35, 36, and Migliarini, p. 64, pl. LXXVII. There is a version in Istrian stone on a house in the Calle della Pietà at Venice (Paoletti, *L'Architettura e la Scultura . . . in Venezia*, p. 203, fig. 116), and another in

cartapesta in the Museo Correr; the same composition occurs on a small scale as a plaque (Berlin, K.F.M. II. 646; II (1922), Bange, 323; Molinier, 530). The stucco version at Berlin (K.F.M. v. 156) is assigned to the 'Master of the Marble Madonnas', the plaque to the school of Rossellino. The present terracotta has hitherto been labelled as belonging to the school of Desiderio, but it is perhaps nearer to Rossellino in feeling.

THE VIRGIN AND CHILD. Relief in brownish marble. The Virgin seated, veiled, on a throne, holding the Child sitting on her right knee; to the left one cherub-head, to the right two more. 108-1878

H. 2 ft. 7½ in., W. 2 ft. 3½ in. (.815 × .705 m.). Remains of gilding (renewed?). In a carved and gilded modern frame in 16th-century style. Acquired in Paris. Photo. 17694. PLATE 27e.

Gottschalk, op. cit., pp. 38, 39, 42-3. Accepted by Dr. von Bode (*Denkmäler*, text, p. 103 and elsewhere) as the original of the various reproductions extant of this composi-

CATALOGUE OF ITALIAN SCULPTURE

tion; e.g. the Hainauer stucco (*Denkmäler*, pl. 337b) now in the Berlin Museum (K.F.M., v. 145). The numerous stucco reliefs seem more closely related to the marble versions at Leningrad (cast in this Museum, no. 1869-7), and in the Morgan collection (cf. Burlington Fine Arts

Club Exhibition, 1912, *Catalogue*, pl. vi, nos. 5 and 7). The present version shows several slight differences (e.g. in the Virgin's head-dress); it has been plausibly suggested that it may be from the hand of a contemporary North Italian artist.

PRUDENCE. Relief in sandstone (*pietra serena*). A triple head, the front face that of a bearded man, the profile faces on each side younger. Inscribed below
PRVDENZA. 3004-1856

H. 1 ft. 3 in., W. 10½ in. (.385 × .27 m.). The surface slightly scaled.

Acquired in Paris. Phot. 59779. PLATE 30d.

Robinson, p. 25.

The relief seems to have some stylistic connexion with the work of Antonio Rossellino; similar triple heads are not uncommon in Italian 15th-century art—e.g. on one of the

Pisanello medals of Leonello d'Este, and over a Madonna relief by Francesco di Simone (?) formerly at Imola, published by Venturi in *Archivio storico dell'Arte*, v (1892), p. 381. See also Malaguzzi-Valeri in *Dedalo*, III (1922-3), p. 361. The Imola relief has been recently ascribed by Dr. Planiscig to Pietro Lombardo (*Dedalo*, x (1930), p. 481, fig. p. 480).

ST. JOHN THE BAPTIST. Relief in marble. The child St. John is stepping forward to the right in a rocky landscape, holding a scroll, his cloak fluttering behind him. 4102-1854

Rounded top. H. 11½ in., W. 7½ in. (.29 × .19 m.).

Acquired in Florence (Gherardini collection). Phot. 59777. PLATE 34a.

Robinson, p. 81, as perhaps by one of the

Maiani.

This little relief seems to be indirectly based on the statue of St. John by Antonio Rossellino in the Bargello, but the subject is a common one and the treatment has little individuality.

THE NATIVITY. Relief in marble. To the left, the Child in the manger, with the ox and the ass; in the centre the Virgin kneeling to adore Him; to the right St. Joseph seated asleep. Above them a shed roof; in the landscape behind, the angel appearing to the Shepherds. 7502-1861

H. 11½ in., W. 8 in. (.295 × .205 m.). Some traces of gilding.

Acquired in Florence. Phot. 59816. PLATE 34c.

Robinson, p. 33.

The separate figures in this relief are apparently

adapted, with a different arrangement, from the altar-piece by Antonio Rossellino in the church of Monte Oliveto at Naples; cf. 152 and 153-1869.

DESIDERIO DA SETTIGNANO

DESIDERIO DI BARTOLOMEO DI FRANCESCO, DETTO FERRO, born at Settignano 1428; died 1464. Directly influenced by Donatello. Working at Florence.

Life by Vasari, III, p. 107. Bode. *Desiderio da Settignano und Francesco Laurana in Florentiner Bildhauer* (ed. 1910), pp. 176-204; English edition, pp. 114 ff., and elsewhere. Venturi, *Storia*,

vi, pp. 410-28, viii, pp. 593-602. Schubring, *Italianische Plastik*, p. 119. F. Schottmüller in Thieme *Lexikon*, ix, with bibliography. C. Kennedy, *Studies in the History and Criticism of Sculpture*. Published under the auspices of Smith College and of the Carnegie Corporation of York. II. The Tomb of C. Marsuppini, 1928. III. Portrait Sculpture of the Quattrocento, 1928. V. The Tabernacle of the Sacrament, 1929. VI. The Magdalen and Sculptures in Relief, 1929 (a detailed series of photographs). C. Kennedy in *Rivista d'Arte*, xii (1930), pp. 1-51.

CHIMNEY-PIECE. Carved sandstone (*pietra serena*). In the centre of the frieze are two winged boys, one naked and one in a thin vest, holding a garland with a shield of arms; at each side the heads of a young man and a young woman enclosed in winged cockle-shells. On the brackets that support the upper ledge are a winged girl riding a dolphin and holding up a sail and a winged boy riding a fantastic monster. The uprights are decorated with bunches of flowers. 5896-1859

H. 8 ft. 6 in., W. 12 ft. (2.595 × 3.655 m.).

Acquired in Florence; from a villa 'near the church of S. Lorenzo at San Miniato'. Phot. 14030-I, 35226-7, 54363-4, 57070-I, 60405-6. PLATE 28a and c.

Robinson, p. 22. V. & A. M., *A Picture Book of Children*, pl. 4, 5. Bode, *Denkmäler*, pl. 311b, p. 97. Venturi, *Storia*, vi, p. 424. Schubring, *Italianische Plastik*, p. 123. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 336. Dr. von Bode, who describes this chimney-piece as the most beautiful work of its kind of the 15th century, assigns it not to Desiderio himself, but to a close follower of soon after 1450; there is a similar but much less sumptuous chimney-piece in the picture-gallery at Faenza (*Denkmäler*, pl. 311a). The delicate relief of the Madonna in the Via de' Martelli at Florence (*Denkmäler*, pl. 312) is apparently by the same sculptor (whether he may have been Desiderio himself at a particular phase, or some

brilliant but unidentified follower working in very close relationship to him); the portraits may also be compared with the closely similar marble relief of a young hero, ascribed to Desiderio, in the Musée Jacquemart-André at Paris (*Catalogue Itinéraire*, 4th ed., no. 892; cf. Bertaux, 'Le Secret de Scipion', in *Mélanges offerts à M. Henry Lemonnier*, 1913, p. 83).

In the Bardini collection at Florence there is a rough but probably more or less contemporary imitation in *pietra serena* of the girl holding up a sail from the left-hand bracket (*Dedalo*, vi (1926), p. 766).

The sculptures on the mantelpiece suggest that it may have been made to commemorate a marriage, possibly of a member of the Buoni family of Florence; the same shield is shown on a maiolica plaque in this Museum (6655-1860) with the name of Andrea di Bono, made at Faenza and dated 1491.

THE VIRGIN AND CHILD. Relief in purple-veined white marble. The Virgin is seen half-length, adoring the Child, who is seated before her on a cushion holding her wrist with one hand and her veil with the other. At each side is a cherub-head. 66-1866

H. 1 ft. 4 in., W. 1 ft. 1 in. (.405 × .33 m.).

Acquired in Florence. From the Palazzo Alberti. Phot. 48214, 53336, 58381. PLATE 26b. Stucco versions of this composition (compare the next number) in varying sizes are common; there is one at Berlin (K.F.M. v. 128, where the authenticity of the marble relief is questioned

by Dr. Frida Schottmüller). The extreme delicacy of the technique (the Virgin's dress is decorated with *putti* in scarcely visible relief) appears characteristic of Desiderio's hand; compare, especially for the background, the Madonna from the Foulc collection now at Philadelphia (*Denkmäler*, pl. 296a, 297, p. 94). The two

cherub-heads at the sides are closely similar to those in the marble by Rossellino at Leningrad—see no. 7810-1862. In addition to the many stucco versions there is a painting on panel of

the same composition in the museum at Dijon (ascribed to Neri de' Bicci), the gift of M. Maciet in 1902. R. van Marle, *The Italian Schools of Painting*, x (1928), pp. 545-6.

THE VIRGIN AND CHILD. Relief in marble. The Virgin is seated on a low bench facing to the right and bending over the Child, who raises both arms to clutch her robe.

A 84-1927

H. 10½ in., W. 6½ in. (·275 × ·165 m.). In a narrow gilded metal frame of the end of the 18th or the beginning of the 19th century; formerly contained in a tooled leather case probably of about the same date.

From the collection of Earl Dudley at Himley Hall. Phot. 54737, 63673-4. PLATE 26a.

Erwin Ybl in *Gazette des Beaux-Arts*, LXII (1931), p. 298. *Review*, 1927, pp. 2, 3.

The relief was purchased in Italy late in the 18th century by the first Earl Dudley and was then lost sight of until its discovery a few years ago at Himley Hall. There is a slightly altered version formerly in the Dreyfus collection in Paris (acquired from the Timbal collection in 1871), which has usually been believed to be an original work by Desiderio (Bode, *Florentiner Bildhauer der Renaissance*, 1887, pp. 56-7; Strzygowski in *Berlin Jahrbuch*, XII (1891), pp. 211 ff.; also Baron de Liphart in *Gazette des Beaux-Arts*, IX (1924), p. 6, where it is ascribed to Ferrucci). Dr. Wölflin (*Zeitschrift für bildende Kunst*, IV (1892-3), pp. 107 ff.) argued that this relief, which he only knew from a cast which he found in Italy, dated not earlier than about 1500 and had therefore nothing to do with Desiderio. There are versions of the relief in stucco and other materials at Berlin, in the Musée Calvet at Avignon (with additional figures), and elsewhere. A number of drawings also exist taken more or less closely from the relief. The pen-drawing in the British Museum by Leonardo da Vinci for the Benois Madonna at Petrograd (H. Cook in *Gazette des Beaux-Arts*, XI (1914), p. 382) is unmistakably

imitated from the marble, though the upper part of the Virgin's figure has been altered so as to change the relation of the Mother to the Child. For later modifications of the motive see Dr. Gronau in *Zeitschrift für bildende Kunst*, XXXIII (1912), pp. 253 ff. A drawing in the collection of the late Mr. Henry Oppenheimer (formerly in the Heseltine collection; see Vasari Society, *Reproductions of Drawings*, 2nd series, pt. v, 1924, no. 4) is identical in composition with the relief and has been ascribed to Donatello; it is clearly Florentine, of the end of the 15th or the beginning of the 16th century and a copy from, rather than a study for, the relief. As such it has been ascribed by Dr. von Bode (*Italienische Bildhauer*, p. 57; *Florentiner Bildhauer*, p. 170) and Dr. Strzygowski (*Berlin Jahrbuch*, XII (1891), pp. 211 ff.) to Michael Angelo, and by Dr. Wölflin (*Zeitschrift*, IV, pp. 107-11) to one of the pupils of Baccio Bandinelli. Dr. Wölflin has published a drawing by Bandinelli in the Uffizi (no. 152) in which the upper part of the figure of the Virgin is perhaps imitated from the same relief. A closely similar drawing of the school of Bandinelli is in the Louvre (Baron de Liphart, in *Beaux-Arts*, II (1924), p. 278). Apart from these drawings, there is a much larger version of the composition in marble, with additional figures of angels, in the Arconati Visconti collection in the Louvre (*Catalogue* (1917), no. 21, pl. XII). A life-size painting in which the composition is almost exactly imitated (but reversed) by Francesco Napoletano is in the Walters collection at Baltimore.

HEAD OF A BOY. Bust in sandstone (*pietra serena*). The mouth and eyes open in laughter.

A 6-1914

H. 8½ in. (·22 m.). The head is damaged on the left temple and elsewhere and is said to have

been used as the weight of a spit in a kitchen in the Abruzzi.

From the Fitzhenry collection; acquired by him at the Bardini sale (Christie's, May 1902, lot 578), where it was ascribed to the school of Donatello. Phot. 38285. PLATE 29d.
Review, 1914, p. 6, pl. 2. V. & A. M., *A Picture Book of Children*, 1927, pl. 6. Burlington Fine

Arts Club Exhibition, 1912, *Catalogue*, pl. viii, no. 10. The head, perhaps intended for a Child Christ or St. John, shows many of the characteristics of Desiderio's style; for similar busts cf. Bode, *Florentiner Bildhauer*, pp. 205-17.

THE VIRGIN AND CHILD. Relief in dark gray stone. The Virgin, bare-headed, is seen half-length behind a parapet on which the Child is seated to her right, turning His head and holding her hand. Below, a tiny winged boy and girl holding a medallion.
 7582-1861

Round top. H. 2 ft. 1 in., W. 1 ft. 2½ in. (.645 × .38 m.). The lower left-hand corner of the edging slightly chipped. There are faint indications of a heraldic shield in the medallion. From the Gigli Campana collection; Migliarini, p. 40, pl. XLVI (as School of Donatello). Phot. 48885. PLATE 26d.
 Robinson, p. 24. Bode, *Denkmäler*, pl. 300b, p. 94.
 Stucco versions of this relief, the authenticity of which has been much discussed, exist (*Denkmäler*, pl. 300a), in a private collection in

Florence. The relief itself may be compared with the chimney-piece in this Museum (5896-1859), especially the head of the woman, and with the relief of the Virgin and Child in gray stone in the Ashmolean Museum at Oxford; a curious relief, apparently related both to it and to the work of Bastianini, was sold at Zurich (Hebberle Sale) in 1909. The peculiar treatment of the hair may be compared to that on the Turin Madonna and that formerly in the Foulc collection, now in the museum at Philadelphia.

BUST OF A GIRL. Relief in marble. She is facing to the right, her hair loose with a fillet behind the ear, her shoulder and breasts bare; loose drapery below.
 923-1900

Round top. H. 1 ft. 6 in., W. 1 ft. 1½ in. (.46 × .35 m.). Broken at the top, across the middle, and at the bottom, and repaired with stucco.
 Bequeathed by Mr. Henry Vaughan. Phot. 21941. PLATE 30a.
 Semper, *Donatello*, 1887, p. 59. Balcarres, *Donatello*, p. 132. Schubring, *Italianische Plastik*, p. 123. Venturi in *L'Arte*, xxvi (1923), pp. 206, 208, and xxviii (1925), pp. 51 ff., also *Stude dal Vero attraverso le Raccolte Artistiche d'Europa*, 1927, p. 100 (as by Francesco di Giorgio). Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 337.
 The relief is stated by Semper to have been acquired originally from the Casa Valori in Florence. There is a stucco repetition of it, acquired in Florence, at Berlin (K.F.M. v. 133);

cf. *Berichte des K.F.M. Vereins*, 1910-12, pp. 7, 8. An undraped oval version, with highly polished surface, is in the Museo Archeologico (Castello Sforzesco) at Milan; cf. Schubring, *Donatello*, p. 183 and note, where the Milan relief is tentatively ascribed to Francesco di Simone. The painted profile of Simonetta Vespucci (d. 1476) at Chantilly, ascribed to Piero di Cosimo, resembles the present relief so closely that it may well have been based on it. Profile portraits of similar type in low relief (often in *pietra serena*) are not uncommon; perhaps originating with Desiderio, they seem to have been imitated by Civitali and Mino, as well as in the workshop of Verrocchio. Cf. Bertaux, 'Le Secret de Scipion' (in *Mélanges offerts à M. Henry Lemonnier*, 1913), p. 91.

STUCCO AND TERRACOTTA RELIEFS AFTER DESIDERIO

THE VIRGIN AND CHILD. Relief in painted and gilt stucco. The Virgin is seen half-length, adoring the Child, who is seated before her on a cushion holding her wrist with one hand and her veil with the other. The background painted with groups of rays. 83-1889

Relief, H. 1 ft. $5\frac{1}{2}$ in., W. 1 ft. $1\frac{1}{2}$ in. ($.45 \times .345$ m.); frame H. 1 ft. $10\frac{1}{2}$ in., W. 1 ft. $5\frac{1}{2}$ in. ($.57 \times .455$ m.). The old colour, much darkened, is preserved. In the original frame of gilt wood.

Acquired in Florence. Phot. 63849. PLATE 27*b*.

Compare 66-1866, p. 41. The stucco relief is considerably larger than the marble, and cannot therefore have been formed directly from it; and the cherub-heads at the sides have been omitted.

THE VIRGIN AND CHILD. Relief in painted and gilt stucco. The Virgin, seen half-length, holds the Child, who stands against her left side embracing her. 5767-1859

H. 2 ft. $1\frac{1}{2}$ in., W. 1 ft. 4 in. ($.655 \times .41$ m.). The original colour, with delicate gold decoration, preserved.

Acquired in Florence. Phot. 59814. PLATE 35*a*. Robinson, p. 107.

From the marble relief, generally recognized as by Desiderio, in the museum at Turin. Similar stucco reproductions are particularly common; there is one at Berlin (K.F.M. v. 130). For the original cf. *Denkmäler*, pl. 299, pp. 93, 94.

THE VIRGIN AND CHILD. Circular relief in terracotta, head and shoulders only, similar to the preceding number. A 8-1916

Diam. of relief, 1 ft. 3 in. ($.385$ m.). The aureoles gilded. In a carved wood frame.

Given by Mr. H. J. Pfungst. Phot. 59803. PLATE 35*d*.

Review, 1916, p. 8.

Made, like the preceding number, from the marble relief in the museum at Turin.

CHRIST AND ST. JOHN THE BAPTIST AS CHILDREN. Relief in terracotta. Half-length figures; to the left St. John in profile, his hands joined in prayer; to the right the Child Christ seen three-quarter face. Flat low relief. 5783-1859

H. 1 ft. 3 in., W. 1 ft. 3 in. ($.385 \times .385$ m.).

Acquired in Florence. Phot. 63848. PLATE 35*f*. Robinson, p. 20. Semper, *Donatello*, 1887, p. 59. The original marble relief formerly in the Dreyfus collection, from which this is a squeeze with slight variations, is figured in *Les Arts*,

Dec. 1907, p. 6; another and more beautiful relief of the same subject in a tondo is in the collection given by the Marchesa Arconati Visconti to the Louvre at Paris (*Les Arts*, March 1902, pp. 1, 38; cf. *Denkmäler*, pl. 291, p. 92).

SCHOOL OF DESIDERIO

THE VIRGIN AND CHILD. Relief in brown flecked marble. The Virgin is seen half-length in a small room with a coffered ceiling; the Child, on her left side, is holding a bird with both hands. 7631-1861

H. 1 ft. 4½ in., W. 12½ in. (42 × 32 m.). The edges abruptly cut away to the background. From the Gigli-Campana collection. Phot. 2675. PLATE 26c. Robinson, p. 80.

The treatment of space and the foreshortening of the Child's foot suggest the influence of Donatello's 'Pazzi Madonna' at Berlin (K.F.M. v. 30); it has been suggested as possible that the relief may be an early work of Desiderio. Compare the curious relief in stucco at Berlin

(K.F.M. v. 136), and a terracotta relief of the Madonna in the Museo Civico at Bologna. A relief very closely resembling this in style, now in New York (formerly at Imola and then at Bologna), has been ascribed by Dr. Planiscig to Pietro Lombardo in his early period when he was working under Florentine influence (*Dedalo*, x (1930), p. 481; xi (1930), p. 32). Professor Venturi gives the relief to Francesco di Simone (*Archivio storico dell'Arte*, v (1892), p. 381; *L'Arte*, xxxiii (1930), fig. 12).

A BOY WITH SHIELD AND BIRD. Statuette in terracotta. He stands, naked, his right hand resting on a shield fastened round his neck with a ribbon; in his left hand he holds up a bunch of grapes, at which a bird (hen?) is pecking, clawing at his leg. 7579-1861

H. 2 ft. 3 in. (69 m.). Remains of gesso ground for painting; some traces of gold (?). From the Gigli-Campana collection; Migliarini, p. 62, pl. LXXIII (as Desiderio da Settignano). Phot. 57618-57620. PLATE 28b. Robinson, p. 29. V. & A. M., *A Picture Book of Children*, 1927, pl. 3. Fabriczy, *Kritisches Verzeichnis*, II. 160. Venturi, *Studi dal Vero attraverso le Raccolti artistiche d'Europa*, 1927, pp. 56 ff.,

figs. 26-8 (as by Leonardo da Vinci). This charming figure has been grouped by Fabriczy with two *putti* of the school of Verrocchio in the Benda collection at Vienna and in the Pierpont Morgan collection (*Denkmäler*, pl. 462 a and b, pp. 148-9). It must, however, at the same time be considered as under the influence of Desiderio's *putti* on the Marsuppini monument.

HEAD OF A GIRL. Relief in white marble, on a gray marble background. Profile facing to the right, the edge of the dress indicated on the neck. 5889-1859

H. 9½ in., W. 8½ in. (25 × 21½ m.). Acquired in Florence. Phot. 2479. PLATE 34c. Robinson, p. 109.

A rough but probably more or less contemporary imitation of 923-1900 (p. 43), by a very inferior hand.

FLORENTINE: SECOND HALF OF THE FIFTEENTH CENTURY

MINO DA FIESOLE (?)

MINO DI GIOVANNI, born at Poppi, 1431; died at Florence 1484. Influenced by Desiderio and other sculptors and painters. Working at Florence, Fiesole, Prato, Rome, and elsewhere.

Life by Vasari, III, p. 115. D. Angeli, *Mino da Fiesole*, 1904. Venturi, *Storia*, VI, pp. 636-57, VIII; pt. I, pp. 603-19, 628-31. Schubring, *Italienische Plastik*, p. 161, with bibliography. Schottmüller, in Thieme, *Lexikon*, XXIV, with full bibliography.

THE VIRGIN AND CHILD. Relief in painted stucco. The Virgin seated on a throne holding the Child, sitting on a cushion, to her left. Round His neck is a string of coral beads which He is holding in his right hand. A 14-1911

H. 2 ft. 9½ in., W. 1 ft. 10 in. (.86 × .565 m.). No background. The paint has been restored in places.

Acquired in Florence. Phot. 34864, 63891. PLATE 314.

Review, 1911, pl. 4, p. 5.

There are other versions of the same composition, in marble, partly gilt, in San Vincenzo (formerly in the conventual church of Santa Caterina), at Prato (Corradini, *Prato e dintorni*, 1905, p. 56), in terracotta in the collection of

the late Sir Otto Beit (Bode, *Catalogue* (1913), no. 401, pl. xxxviii, p. 50), and in stucco in the Louvre (Arconati Visconti collection). The Prato relief (traditionally ascribed to Mino) differs from the stucco and terracotta versions in several minor details, as well as in a background with two cherub-heads. These reliefs may perhaps be compared with the Madonna by Mino da Fiesole in the Ospedale di Santo Spirito at Rome (cf. *Rassegna d'Arte*, viii (1908), p. 165).

THE VIRGIN AND CHILD WITH THREE CHERUB-HEADS. Relief in marble, partly gilt. The Virgin is seated on a throne, her head thrown slightly back, holding the Child who sits blessing on her left knee. In the background are three cherub-heads. 7591-1861

H. 3 ft. 5 in., W. 2 ft. 2 in. (1.045 × .665 m.). Remains of gilding on the auricles and ornaments. Broken diagonally in the top right-hand side and repaired with stucco.

From the Gigli-Campana collection; Migliarini, p. 60, pl. LXXI (as Desiderio da Settignano). Phot. 19160. PLATE 314.

Robinson, p. 28. Angeli, p. 110 as by Mino. (?)

The relief is fairly closely related to the Madonna in the Collegiata at Empoli, and to another formerly in the collection of Dr. Rudolf Ergas at Florence (Sale, Munich, Nov. 24, 1931, no. 90). An almost identical stucco at Urbino is ascribed by Toesca to Domenico Rosselli (*Boll. d'Arte*, 2nd Ser. 1 (1921), p. 153).

MIRROR FRAME, WITH PORTRAIT OF A LADY. Relief in papier mâché (cartapesta). The girl, who has braided hair and a coral necklace, looks slightly to the left. Two downward diving *putti* with linked hands hold the mirror below her; their bodies merge into tangled interlacing stems. 850-1884

H. 1 ft. 6 in., W. 1 ft. 4 in. (.46 × .41 m.). The original colour and gilding preserved; the lower part of the frame broken away, and the mirror missing.

Acquired in Florence. Phot. 58602. PLATE 62c. Bode, *Denkmäler*, pl. 553, text, p. 178.

There is a somewhat similar heptagonal relief in cartapesta in the collection of Dr. Otto Lanz at Amsterdam (Pit in the Munich *Jahrbuch*, vii (1912), pp. 56, 57; cf. *Elseviers Maandschrift*,

xliv (1912), p. 113, as Venetian) which probably comes from the same workshop. Mr. Berenson has suggested, verbally, that the type recalls Neroccio rather than Mino, and the frame is probably Siennese. Similarly designed mirror-frames were made in enamelled earthenware—one in the Salting collection (C. 2111-1910, inscribed ISORETA GALANTE; Florentine, late 15th century), another in the Musée de Cluny at Paris.

THE MASTER OF THE MARBLE MADONNAS

An anonymous artist, influenced by Antonio Rossellino and Mino da Fiesole. Dr. de Nicola has suggested that he is to be identified with Tommaso Fiamberti (fl. c. 1498–1524 or earlier). Working at Florence, Urbino, and elsewhere, in the second half of the fifteenth century (or later).

Bode, in the Berlin *Jahrbuch*, vii (1886), pp. 29–32, cf. *Denkmäler*, text, pp. 130–1. Schubring, *Italianische Plastik*, p. 165. G. de Nicola, 'Tommaso Fiamberti il maestro delle Madonne di marmo', in *Rassegna d'Arte*, xxii (1922), p. 73.

THE VIRGIN AND CHILD. Relief in marble. The Virgin, seated on a throne, holds the Child sitting on her left knee; He has a bird in His left hand and blesses with His right. On each side of her head is a naked boy angel flying downwards and blowing a trumpet; below, on the right, a cherub-head. 6737–1860

H. 2 ft. 8 in., W. 1 ft. 11 in. (.815 × .585 m.). Acquired in Florence. Formerly in the Palazzo Albergotti at Arezzo. Phot. 27151. PLATE 31e. Robinson, p. 89. Bode in the Berlin *Jahrbuch*, vii (1886), p. 32.

This relief, which shows finer quality than is usual in the artist's work, may be compared to the larger Madonna in the palace at Urbino (De Nicola, l.c., p. 75).

THE VIRGIN AND CHILD. Relief in marble. The Virgin, seated on a throne, holds the Child standing on a cushion against her left side; He has an apple in His left hand, and blesses with His right. In the background a thin garland. 7562–1861

Round top. H. 1 ft. 11 in., W. 1 ft. 2 in. (.59 × .36 m.). Remains of gilding on the aureoles and ornaments. From the Gigli-Campana collection; Migliarini, p. 67, pl. lxxxiii (as Benedetto da Rovezzano).

Phot. 27152. PLATE 35c.

Robinson, p. 89. Bode, l.c., p. 32.

Closely similar to a larger relief by the same hand in the Bargello.

A BOY HOLDING A DOG (?). Bust in serpentine (*verde di Prato*). Florentine. Second half of the fifteenth century. A 70–1910

H. 10 in. (.25 m.). Obtained at the sale of the Stein collection (Paris 1899) with the following number (Sale Catalogue, nos. 65, 66). Salting Bequest, 2955. Phot. 45212, 45215 (with A 71–1910). PLATE 29 b. V. & A. M., *A Picture Book of Children*, 1927, pl. 8. Ernst Kris, *Meister und Meisterwerke der Steinschneidekunst*, 1929, text, pp. 40, 157; plate, no. 94, p. 24. There is a similar bust in serpentine in the Blumenthal collection in New York, (Stella Rubenstein-Bloch, *Catalogue of the Col-*

lection of George and Florence Blumenthal, n, 1926, pl. xl. Valentiner, in *Art in America*, xiv (1926), pp. 182 ff.), another in marble in the Musée Jacquemart-André in Paris (no. 848. De Nicola, l.c., p. 77), while a third is mentioned by Dr. Kris (l.c., text, p. 157); other busts on a small scale by the same hand often represent St. John the Baptist as a child (one such is in the Ashmolean Museum). There is a bronze bust of a boy in the Naples Museum (10869; De Nicola, l.c., illus. p. 81, as in Paris), and another

in terracotta was sold recently in Berlin (R. Lepke, *Katalog*, 2034, Nov. 11, 1930, no. 63, pl. 20). In the Colonna Palace at Rome there is a marble bust of a boy holding a dog in the

same position, perhaps not by the same hand; it seems probable that the oddly-shaped animal in this bust is also intended for a dog.

A GIRL HOLDING A RING. Bust in serpentine (*verde di Prato*). Florentine. Second half of fifteenth century. A 71-1910

H. 9½ in. (.24 m.).

Salting Bequest, 2956. Phot. 45218, 45215 (with A 70-1910). PLATE 29a.

Kris, l.c., text, pp. 40, 157; plates, no. 93, p. 24. V. & A. M., *A Picture Book of Children*, 1927,

pl. 9. See note to A 70-1910.

The treatment of this bust, which is not quite on the same scale as that of the boy, shows the influence of Verrocchio. The diamond ring may be used as the *impresa* of the Medici.

FLORENTINE ARTISTS WORKING IN NAPLES

ST. PETER AND A PROPHET. Relief in marble. St. Peter, with keys and book, in a shell-topped niche; above, in a medallion, the half-length figure of a prophet with a scroll. 7389-1861

H. 4 ft. 5 in., W. 1 ft. 10 in. (1.35 × .565 m.).

The back of the medallion painted blue.

Acquired in Naples; 'formerly in the Jesuits' church in that city'. Phot. 64166. PLATE 32c.

Robinson, p. 112.

The arrangement is no doubt imitated from the

sides of Antonio Rossellino's great altar-piece in the church of Monte Oliveto (*Denkmäler*, pl. 335) or from the similarly constructed altar of 1489 by Benedetto da Maiano (ib., pl. 356) in the same church.

ST. SEBASTIAN AND A PROPHET. Relief in marble. St. Sebastian, bound naked to a tree, in a shell-topped niche; above, in a medallion, the half-length figure of a prophet pointing to a scroll. 7390-1861

H. 4 ft. 5 in., W. 1 ft. 10 in. (1.35 × .565 m.).

The back of the medallion painted blue. The body of the saint drilled with holes (for bronze (?) arrows).

Acquired in Naples; 'formerly in the Jesuits' church in that city'. Phot. 64167. PLATE 32b.

Robinson, p. 112.

See note on the preceding number. The artist

has used exactly the same position for the legs and feet of both figures. They presumably formed the side panels of a larger altar-piece, and date from the end of the 15th, or the beginning of the 16th century. For similar imitative sculpture cf. *Napoli Nobilissima*, xiv (1905), pp. 184-5.

ST. GREGORY SAYING MASS FOR SOULS IN PURGATORY. Relief in marble. He kneels, facing to the right, adoring the Host on the Chalice; his tiara is on the altar. To the right, two souls appear in flames. 7450-1861

H. 9 in., W. 8 in. (.23 × .205 m.). The relief recessed within a border.

Acquired in Naples. Phot. 64374. PLATE 34d.

Robinson, p. 111.

For the treatment of the subject compare the

Paliotto of San Gregorio in Monte Celio at Rome (illustrated, *Archivio storico dell'Arte*, vi (1903), p. 91; Venturi, *Storia*, vi, p. 970, figs. 657, 658), by Luigi Capponi of Milan; late 15th century.

A MONK IN PRAYER. Relief in marble. He kneels with clasped hands, facing to the left. 7449-1861

H. 9 in., W. 8 in. (23 × 205 m.). The relief recessed within a border.

Acquired in Naples. Phot. 64373. PLATE 34f. Robinson, p. 111.

See note on preceding number. These two

reliefs may have formed part of the predella of an altar-piece; they are in all probability the work of an artist influenced by Rossellino, or Benedetto da Maiano.

ANTONIO POLLAIUOLO (?)

ANTONIO DI IACOPO BENCI (del Pollaiuolo), born at Florence, probably in 1432 (or earlier?); died 1498. Pupil of the goldsmith Bartoluccio, and of Ghiberti (?). Working at Florence and Rome as goldsmith, painter, engraver, and sculptor (mainly in bronze), sometimes with his brother Piero.

Life by Vasari, III, p. 285. M. Crutwell, *Antonio Pollaiuolo*, 1907. Venturi, *Storia*, VI, pp. 734-47, with bibliography; VIII, pt. i, pp. 641-9. Schubring, *Italienische Plastik*, p. 141.

MIRROR-FRAME in the form of the Medici ring. Relief in painted and gilt stucco. Within the diamond ring is a broad circular border surrounding the space for the mirror; in the lower part, to the left Venus reclines with three amorini behind her; to the right Mars is asleep with an amorino behind him holding up the mirror; above are three amorini holding a shield, to the left of them one amorino riding a goose or swan, to the right two more riding and leading a dragon. 5887-1859

Diam. 1 ft. 8 in. (51 m.). Some slight cracks. The original wood back painted dark red. Acquired in Florence. Phot. 62661. PLATE 62a. Robinson, p. 43. Bode, *Denkmäler*, pl. 553 (as Florentine, late 15th century).

The composition is in many ways closely akin to that of the Mars and Venus by Botticelli in the

National Gallery (painted c. 1485), as has been pointed out by Mr. H. P. Horne (*Sandro Botticelli*, 1908, p. 141), but the mirror-frame may be somewhat earlier in date. It may perhaps be related to Pollaiuolo's work, but cannot be ascribed to the artist himself.

ANDREA DELLA ROBBIA

ANDREA DI MARCO DI SIMONE DELLA ROBBIA. Born in Florence 1435; died 1525. Pupil of his uncle Luca, whom he succeeded (soon after 1470) as head of the workshop; influenced later by various artists, especially Verrocchio and Lorenzo di Credi; working in Florence (and probably at La Verna, Assisi, Prato, Pistoia, and elsewhere) almost entirely in enamelled terracotta.

Vasari, II, p. 179. Marquand, *Andrea della Robbia and his Atelier*, 2 vols., 1922; and see bibliography for Luca della Robbia. Venturi, VI, pp. 576-604; VIII, pp. 342-7.

THE VIRGIN AND CHILD. Relief in blue and white enamelled terracotta, with polychrome border and console; rounded top. The Virgin, a full-length figure, is seated facing to the left, offering her breast to the Child, who sits on a small cushion on her right knee. The framework is a border of fruits and flowers; the console is outlined by two cornucopias, between which is a laurel wreath enclosing a shield with the arms of the Florentine families of Medici and Rondinelli.

7630-1861

H. 5 ft. 3 in., W. 2 ft. 9½ in. (1·605 × ·85 m.). The border and console enamelled in white, yellow, green, blue, purple and brown, the eyes in brown; no damage or restoration.

From the Gigli-Campana collection (Campana *Catalogue*, class xi, p. 2, no. 9). Phot. 28851.

PLATE 36b.

Robinson, p. 63. Cavallucci and Molinier, no. 379 and p. 101. Schubring, pp. 112, 113; *Italianische Plastik*, p. 92. Cruttwell, p. 326.

Bode, *Florentiner Bildhauer*, p. 87; *Denkmäler*, p. 83, pl. 255. Venturi, *Storia*, vi, p. 584.

Marquand, *Robbia Heraldry*, p. 300, no. 392.

This seems to be the only separate full-length Madonna by Andrea; it is strongly influenced in style by the earlier pictures of Lorenzo di Credi, with whose art Andrea's sculpture often stands in close relation (e.g. Madonnas at Mainz (Van Marle, *Italian Schools of Painting*, xiii (1931), p. 309, fig. 212) and in the National Gallery). A drawing in the Uffizi ascribed by Berenson to Verrocchio (Berenson, 2794; Van Marle, op. cit. xi, p. 519, fig. 320) may also be compared. The cornucopia console is often repeated, e.g. on one of the reliefs (3) in the

Museo Nazionale at Florence; the shield of arms may commemorate the marriage of Gabriele di Cambio Medici with Lucrezia di Alessandro Rondinelli (c. 1487-8). The relief probably dates from the last years of the 15th century, and had been accepted by the most sceptical critics as one of Andrea's masterpieces until Professor Marquand published it in 1919 as a modern imitation. His objections to the style of the console seem reasonably well founded, and this may be a later addition; but the upper part of the relief, including the garland (but cf. Marquand, l.c., p. xi), is surely authentic. The Campana collection also included an unglazed terracotta relief (*Catalogue*, class xi, p. 2, no. 10) purporting to be the original sketch for this Madonna; it seems more probable that it was one of the later imitations of it, of which there was another with two cherub-heads in the Gigli collection (*Catalogue*, Migliarini, pl. lvii, p. 48; cf. Musco Nazionale, 18 and others). A similar relief, partly enamelled in crude colours, is in this Museum, ascribed to Giovanni Bastianini (290-1893).

THE VIRGIN AND CHILD, with two cherub-heads. Circular relief in blue and white enamelled terracotta. The Virgin holds the Child standing on her right.

5633-1859

Diam. 1 ft. 9 in. (·535 m.). The eyes are painted in brown and black; the surface damaged in places and restored, the aureoles partly gilt. In an elaborate frame of carved, gilt, and painted wood of later date. Phot. 30954. PLATE 39a.

From the Soulagès Collection (*Catalogue*, no. 437).

Robinson, p. 66. Cavallucci and Molinier, no. 382.

Marquand, *Andrea della Robbia*, i. p. 73, no. 51.

This is a beautiful version of the similar tondo formerly in the Foulc collection in Paris, see Marquand, l.c., p. 72, where it is accepted

as from Andrea's own hand; for other versions from the workshop see Marquand, vol. II, pp. 52 ff., nos. 149-156, and, for the example in the collection of Mr. J. S. Bache at New York, S. de Ricci, *Exposition d'objets d'Art . . . Hotel de Sagan*, 1914, pl. x. A particularly beautiful one, with a well-designed double border of cherub-heads and bunches of fruit, in the church of Santa Maria della Scala at Messina, was destroyed in the earthquake of December 1908. The figure of the Child is perhaps influenced by Verrocchio. Late 15th or early 16th century.

THE VIRGIN AND CHILD, with three cherub-heads. Relief in blue and white enamelled terracotta, with polychrome framework; rounded top. The Child standing to the Virgin's right, one hand round her neck and the other holding a small bird. The border is a garland of flowers and fruits; the console, outlined by two cornucopias, encloses a cherub-head on a blue ground. 7547-1861

H. 4 ft., W. 2 ft. 5 in. (1.225 × .735 m.). The framework enamelled in white, yellow, green, blue, and brown; the eyes painted in brown and black. The surface damaged in places and restored, with traces of gilding on the aureoles. Acquired through Mr. C. D. E. Fortnum, from Florence, where it was 'let into the wall of a house over an inner or courtyard doorway'. Phot. 59813. PLATE 36c.
Robinson, p. 64. Cavallucci and Molinier, no. 380 and p. 103. Marquand, *Andrea della Robbia*, II, p. 175, no. 315.
A version of the relief (no background) is in the

Church at Stia (illustrated, Schubring, p. 108); another was in the collection of the late Mr. W. Newall at Rickmansworth (*Art Journal*, 1905, p. 153); cf. Cruttwell, pp. 228, 326. Neither of these have cherub-heads or frame-work; and all three reliefs show small variations of drapery, &c. For other versions cf. Marquand, l.c., pp. 171 ff., nos. 312-20. The date of the group may be about 1500; cf. Marquand, p. 176. The present version is probably to be accepted rather as a good example of the workshop than as being by Andrea himself.

A KNEELING ANGEL. Figure in white enamelled terracotta. The angel, one of a pair, in flowing drapery and without wings, kneels facing to the left, the head turned to his left, the hands held out in adoration. 7614-1861

H. 2 ft. 8½ in. (.825 m.). Considerably damaged and restored, the hands and wrists supplied in painted plaster, the eyes painted in brown; the back left hollow and unfinished, as the figure was intended to stand against a wall. From the Gigli-Campana collection; Migliarini, p. 45, pl. 52, 53. Phot. 13100. PLATE 38c.
Robinson, p. 66. Cavallucci and Molinier, no. 383 and p. 76. Marquand, *Andrea della Robbia*, II, p. 47, no. 144.
This figure with its companion has generally

been ascribed to Andrea della Robbia or to his atelier (cf. Marquand, l.c.), although the broad faces and elaborately clustered hair are perhaps rather suggestive of Giovanni. But it is to be remembered that Andrea was paid in 1482 for two angels for the Duomo, which are not now to be found. Unlike most other similar pairs of angels, these do not seem to have been intended to hold candlesticks; they may have been designed to stand on each side of a tabernacle or altar-piece.

A KNEELING ANGEL. Figure in white enamelled terracotta. The angel, one of a pair, in flowing drapery and without wings, kneels facing to the right, the head turned to his right, the hands held out in adoration. 7615-1861

H. 2 ft. 8½ in. (.825 m.). Damaged and restored. See note to preceding number.
Phot. 13101. PLATE 38d.

A BOY PLAYING THE BAGPIPES. Figure in polychrome enamelled terracotta, mainly white. He is seated naked, the bag under his left arm; the single 'drone' lying on his left shoulder. 4677-1858

H. 1 ft. 5 in. (.43 m.). Enamelled in white, yellow, and pale blue, the eyes painted in blue and yellow; the feet damaged and restored.

Presented by H.R.H. the Prince Consort. Phot. 56611. PLATE 38c.
Robinson, p. 70. V. & A. M., *A Picture Book of*

Children, 1927, pl. 10. Cavallucci and Molinier, no. 395. Bode, *Florentiner Bildhauer*, p. 267. Possibly from the cornice of a Nativity altar-piece, but more probably a genre statuette

like those by Andrea della Robbia at Berlin (K.F.M. v. 101, 102) and in the Liechtenstein collection at Vienna. Apparently not mentioned by Professor Marquand.

SCHOOL OF ANDREA DELLA ROBBIA

THE ASSUMPTION OF THE VIRGIN, with the girdle given to St. Thomas. Relief in polychrome enamelled terracotta (mainly blue and white); rounded top. The Virgin, in a mandorla of cherub-heads borne by six angels, giving the girdle (now missing) to St. Thomas who kneels by the tomb which is filled with white roses and lilies. The frame has two flat pilasters with symmetrical patterns in low relief supporting a frieze of cherub-heads. In the lunette is a half-length figure of God the Father holding an open book with Alpha and Omega, between two six-winged cherub-heads.

6741-1860

H. with lunette, 8 ft. 6 in., W. 6 ft. 6 in. (2.59 × 1.98 m.). The panels of the tomb enamelled in mottled purple (for porphyry) and green, the flowers in white and green and pale yellow, the eyes brown; in the lunette the eyes and lettering in purplish black, some details in orange yellow. The right hand and part of the left hand of the Virgin, the hands of St. Thomas, the capital of the left pilaster and three cherub-heads in the frieze restored in painted plaster; the right hand and arm of God the Father and the moulding surrounding the lunette in painted wood.

Acquired in Florence; from a chapel near Poggio Imperiale belonging to the family of Canigiani. Phot. 2653. PLATE 37a.

Robinson, p. 66. Cavallucci and Molinier, no. 384. Marquand, *Andrea della Robbia*, II, p. 205, no. 357.

The altar-piece is a workshop imitation of

that by Andrea della Robbia (probably about 1486) in the Chiesa degli Angeli at La Verna, omitting the figures of St. Francis and the two bishops (*Denkmäler*, pl. 258). Other versions are in the Collegiata at Foiano (1502), at San Fiora near Siena, in the Städtische Galerie (restored) at Frankfurt, and elsewhere; cf. Marquand, l.c., pp. 199 ff.

The lunette is on a much larger scale than the Assumption; it is evidently modelled by another hand under the influence of Giovanni della Robbia, and the enamels, white, blue, and yellow, are different in tone. The design, however, substituting cherub-heads for half-length angels, is similar to that in the La Verna and San Fiora lunettes. The pilasters are almost precisely identical with those of the Adoration of the Magi ascribed to Giovanni della Robbia (4412-1857). Early 16th century.

THE ADORATION OF THE MAGI. Relief in blue and white enamelled terracotta. The Virgin seated facing to the left with the Child on her knee; the eldest of the three Magi kneeling before her, the other two standing behind Him.

651-1865

H. 1 ft. 4½ in., W. 2 ft. (415 × 61 m.). The Virgin's halo, the crowns of the two standing figures and the vessels held by them are gilt.

From the Soulages collection (*Catalogue* 1856-7, no. 438). Phot. 66347. PLATE 39b.

Robinson, p. 57. Cavallucci and Molinier,

no. 373. Marquand, *Andrea della Robbia*, II, p. 73, no. 191. This relief is evidently part of the predella of a large altar-piece executed by Andrea della Robbia or from his designs; the same composition occurs in the predella of the altar-piece of the Oratory of the Misericordia (Fontecastello) now in the Museo Civico at

Montepulciano, and, with added figures, in the altar-pieces of Santa Maria degli Angeli at Assisi and the Pieve di San Fiora near Siena. Late 15th or early 16th century.

A companion relief of the Nativity, also formerly in the Soulaiges collection, is illustrated by Du Sommerard (*Les Arts au Moyen Age*, 1838-40, Atlas, vi, chap. xvi, pl. n).

THE VIRGIN ADORING THE CHILD CHRIST. Relief in blue and white enamelled terracotta; rounded top. The Virgin kneels facing to the left, before her on the ground lies the Child; above is God the Father in a glory of six cherub-heads; over the Child is the Holy Ghost as a Dove. The border is an egg-and-tongue moulding; the console has a large cherub-head under egg-and-tongue and laurel-leaf mouldings.

7596-1861

H. 3 ft. 1 in., W. 1 ft. 8½ in. (94 × 525 m.). The grass on which the Child lies enamelled a dull green, the eyes painted in black and pale brown. The glaze is poor in quality.

From the Gigli-Campana collection (Migliarini, p. 42, pl. 49); from the convent of San Agata at Florence. The console-bracket acquired with it under a separate number (7597-1861). Phot. 64400. PLATE 364.

Robinson, p. 58. Cavallucci and Molinier, no. 376. Marquand, *Andrea della Robbia*, II, p. 20, no. 125 (3).

One of the very numerous repetitions of this favourite subject (Professor Marquand, l.c., pp. 19 ff., catalogues over eighty altogether), imitated from the central part of the altar-piece by Andrea della Robbia at La Verna (*Denkmäler*, pl. 250), probably dating from about 1479. Two other early versions of a similar design—the

relief in the Kaiser-Wilhelm Museum at Creffield and the tondo formerly in the Foulc collection at Paris, now at Philadelphia—have been ascribed by Dr. von Bode and others to Luca (*Denkmäler*, pp. 65, 73, 74; pl. 230, 231; cf. Marquand, *Luca della Robbia*, p. 70). The composition appears to be derived from the picture by Filippo Lippi now at Berlin, but formerly the altar-piece of the chapel in the Medici (Riccardi) palace; see Brockhaus, *Forschungen über Florentiner Kunstwerke*, pp. 53-68. It was afterwards frequently repeated in paintings by Lorenzo di Credi and others. Late 15th or early 16th century.

There are two other similar reliefs in the Circulation collection, 4032-1856, Marquand, l.c., p. 22, no. 125 (10); and 249-1894, ib., no. 125 (11).

ST. MATTHEW. Figure in white enamelled terracotta. He stands, the left hand holding a book, the right an emblem now missing, probably a sword.

4248-1856

H. 5 ft. 5 in. (165 m.). The base enamelled green, the eyes brown and black; damaged and repaired, partly restored in painted wood, and mounted on a wooden background.

Acquired in Paris. Plot. 66344. PLATE 53c. Robinson, p. 71. Cavallucci and Molinier, no. 409. Marquand, *Andrea della Robbia*, II,

p. 163, no. 295.

Probably part of a large altar-piece in high relief, either by Andrea della Robbia or by Giovanni while still under his father's influence; compare the bearded figures in the altar-pieces of Santa Maria in Gradi at Arezzo and the chapel of St. Anthony at Camaldoli. Early 16th century.

AN ADORING ANGEL (fragment). Relief in blue and white enamelled terracotta. The head in profile, the hands clasped in prayer.

89-1891

H. 1 ft. 3½ in., W. 11 in. (395 × 28 m.). The eyes painted in brownish-black.

Acquired in London, from the Hailstone col-

lection (Sale, Christie's, Feb. 1891, no. 198). Phot. 66359, PLATE 60b 3.

Marquand, *Andrea della Robbia*, II, p. 209, no. 362.

CATALOGUE OF ITALIAN SCULPTURE

Similar figures of adoring angels are extremely frequent in altar-pieces by Andrea della Robbia and his school; Professor Marquand compares those in the Ascension at Foiano (ib., no. 361).

Late 15th or early 16th century.

There is an almost identical relief belonging to the Municipal School of Arts and Crafts at Gloucester.

THE CHILD CHRIST. Statuette in polychrome enamelled terracotta, mainly white. He stands blessing with the right hand, the left by His side holding a small apple; a plant grows behind him from the ground. 7702-1861

H. 1 ft. 6 in. (.455 m.). Enamelled in white, green, and purplish-red; the eyes painted in brown.

Presented by G. H. Morland, Esq. Phot. 66354. PLATE 38b.

Robinson, p. 64. Cavalucci and Molinier,

no. 410. Marquand, *Andrea della Robbia*, II, p. 89, no. 214.

The type of head rather suggests the work generally ascribed to Giovanni; but compare the two kneeling angels (7614, 7615-1861, p. 51).

A PIETÀ; the Virgin holding the dead Christ between St. Mary Magdalene and St. John. Relief in blue and white enamelled terracotta. The Virgin seated with clasped hands; on her knees lies the dead Christ, His head held by St. John and His knees by St. Mary Magdalene, both kneeling; above are two half-length figures of adoring angels in lower relief. A 3-1910

H. 1 ft. 6 in., W. 1 ft. 6 in. (.455 × .455 m.). Blue background edged with white, the ground greenish-blue; the lower edge and the upper left-hand corner partly restored in coloured plaster.

Acquired in London. Phot. 64767. PLATE 39c. Marquand, *Andrea della Robbia*, II, p. 252,

no. 419.

Evidently one of the panels of the predella of a large altar-piece; the composition based on the large relief in San Marco at Florence (Marquand, ib., no. 417).

Late 15th or early 16th century.

BENEDETTO DA MAIANO

BENEDETTO DI LEONARDO (da Maiano), born in Florence 1442; died 1497. Influenced by Donatello (in his earlier work), Antonio Rossellino, and others. Working mainly at Florence (also at Faenza, San Gimignano, Naples, and elsewhere).

Life by Vasari, III, p. 333; cf. II, p. 471. L. Dussler, *Benedetto da Maiano*, 1924; illustrated monograph. L. Cendali, *Giuliano e Benedetto da Maiano*, 1927, with good bibliography. Bode, *Denkmäler*, text, pp. 106-15 and elsewhere. Venturi, *Storia*, VI, pp. 674-92; VIII, pt. I, pp. 393-418 (mainly as architect). Schottmüller, article in Thieme, *Lexikon*, III. Schubring, *Italienische Plastik*, pp. 152 ff.; the last three with bibliographies.

HONORIUS III CONFIRMING THE ESTABLISHMENT OF THE FRANCISCAN ORDER. Relief in terracotta. The Pope is enthroned between two cardinals under a canopy; to the left kneels St. Francis receiving the scroll of

confirmation, with four friars behind him; to the right are three officials. In the background, parts of the Coliseum, the Trajan column, and other buildings in Rome. The relief sunk within a moulded border. 240-1889

H. 2 ft. 4½ in., W. 2 ft. 3½ in. (.725×.7 m.).
Remains of gilding.

Acquired from the collection of the Marchesa Bandinelli at Siena (cf. Bode in the Berlin *Jahrbuch*, VII (1886), p. 24). Phot. 13142, 31064.

PLATE 40c.

Venturi, *Storia*, VI, p. 684, n. 1. Dussler, pp. 29, 81. Schubring, *Italienische Plastik*, p. 153. Cendali, p. 141. Erwin Ybl, *Toscana Szobraszata a Quattrocento*, II (1930), p. 368, n. 4.

This relief and the two following are original studies, at one time wholly or partially gilded, for three out of the five marble panels with scenes from the legend of St. Francis of Assisi which decorate the pulpit of Santa Croce at Florence (c. 1474-5?), Benedetto's most important work. The other two marble panels represent the Miracle of St. Francis and the Fire, and St. Francis receiving the Stigmata: a terracotta study for a sixth panel with the Vision of Pope Honorius, apparently never executed in marble, is at Berlin (K.F.M. v. 199). The terracotta reliefs are about three-quarters

of the size of the marble, from which they differ slightly in proportions as well as in composition. All four terracottas are rejected by Venturi; the doubts at one time suggested by Dr. von Bode (in the Berlin *Jahrbuch*, VII (1886), pp. 24, 25; cf. *Denkmäler*, text, p. 109) as to whether the three reliefs in this Museum were original models or early replicas are withdrawn in the 1913 Catalogue of the Kaiser Friedrich Museum (K.F.M. v.). The relief at Berlin, which has not been so much cleaned, is darker in colour but otherwise corresponds exactly in treatment and is clearly by the same hand.

Dussler (p. 76, n. 14; cf. Baroni, *La Parocchia di S. Martino a Maiano*) notes that six models for the Santa Croce pulpit reliefs were mentioned in the inventory of Benedetto's effects taken at his death (quoted by Cendali, p. 181). A similar terracotta model for one of the reliefs on the shrine of San Savino at Faenza, in a private collection at Ravenna, is illustrated in *Rassegna d'Arte*, II (1902), p. 131.

THE MARTYRDOM OF FRANCISCAN BRETHREN IN MAURETANIA. Relief in terracotta. To the right, the Sultan enthroned under a canopy with three attendants, pointing to the executioner, who stands over the decapitated bodies of four friars preparing to behead a fifth who kneels in prayer. To the left, five friars awaiting their martyrdom. Behind the Sultan, two men watch from a stair; behind the friars is the scene of their mission, and in the sky a friar's soul ascending to heaven. The relief sunk within a moulded border. 241-1889

H. 2 ft. 4½ in., W. 2 ft. 3½ in. (.725×.7 m.).
Remains of gilding and gesso ground.

Acquired from the collection of the Marchesa

Bandinelli at Siena. Phot. 13143, 31065. PLATE 40a.

See note on preceding number, 240-1889.

THE BODY OF ST. FRANCIS LYING IN THE BASILICA AT ASSISI. Relief in terracotta. In the centre the body of the saint on the bier, behind him two monks, one kissing the stigma on his hand. To the left, at his head, stands a priest with a book, surrounded by a thurifer and four other monks; at his feet a cross-bearer with three monks and two novices carrying candles. In the

background, above the altar, the soul of St. Francis borne to heaven by angels in a mandorla. The relief sunk within a moulded border. 242-1889

H. 2 ft. 4½ in., W. 2 ft. 3½ in. (.725 × .7 m.). Remains of gilding and gesso ground. The figure of the monk kneeling in front of the bier in the marble relief is missing, but a mark on the ground suggests that it has been removed.

Acquired from the collection of the Marchesa Bandinelli at Siena. Phot. 13141, 31066. PLATE 40b.
See note on 240-1889.

THE BIRTH OF ST. JOHN THE BAPTIST. Relief in terracotta. To the left, St. Elisabeth in bed; in front of her the Virgin holding the newly-born St. John, to her right a maid preparing a bath, and to her left Zacharias writing at the dictation of an angel. To the right, three ladies coming in followed by a maid carrying presents. The room has a frieze of *putti*. 7593-1861

H. 1 ft., W. 1 ft. 6 in. (.305 × .46 m.). The right wrist of the maid at the bath broken off. There are traces of an inscription scratched over the bed-head.

From the Gigli-Campana collection. Migliarini, p. 29, pl. XXXI (as Lorenzo Ghiberti). Phot. 31067. PLATE 33b.

Robinson, p. 9. *Denkmäler*, pl. 345b, p. 111. Schubring, *Italianische Plastik*, p. 158. Dussler, p. 81, pl. II, as c. 1475-80. Cendali, p. 141. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 370.

The ascription to Benedetto is due to Dr. von Bode; the frieze of *putti* may be compared with that on the base of the bust of St. Catherine of

Siena at Berlin (K.F.M. v. 204), as to the authorship of which there is much divergence of opinion (cf. Dussler, pp. 79-80). The resemblance of the figure of Zacharias to that of the Sultan in the relief (241-1889) above is obvious. The relief, under the old and quite untenable ascription to Ghiberti, was rejected as a forgery by Reymond (*Sculpture Florentine*, 1899, p. 210). The treatment of the subject may be compared with that of the relief by Antonio Pollaiuolo on the silver altar in the Museo dell' Opera at Florence; but many of the figures (e.g. the maid coming in at the door) are similarly treated in the fresco by Domenico Ghirlandaio in Santa Maria Novella.

THE VIRGIN AND CHILD. Relief in terracotta. The Virgin holds the Child at her right side; He stands, blessing, on a segment of a cloud (?) border. No background. 7653-1861

H. 1 ft. 8 in., W. 1 ft. 2 in. (.51 × .36 m.). Cracked; the nose of the Virgin and the right hand of the Christ restored.

Acquired in Florence. Phot. 53383. PLATE 41b. Robinson, p. 29. *Denkmäler*, pl. 366a. Dussler, p. 81, pl. 35. Cendali, p. 97. Rejected by

Venturi (*Storia*, VI, pp. 692-3, n. 1) as not by Benedetto.

The figures are closely similar to those over the tomb of Santa Fina at San Gimignano (*Denkmäler*, pl. 342; Dussler, pl. 35), finished in 1745, and may be of about the same date.

PORTRAIT OF A MAN. Bust in marble. Looking straight forward, in tunic and cloak, the left side of the cloak thrown back over the shoulder. 974-1875

H. 1 ft. 10½ in. (.575 m.). The point of the nose restored.

Acquired in Italy. Phot. 20073. PLATE 25c.

V. & A. M., *A Picture Book of Portrait Busts*, 1927, pl. 3.

This bust was formerly assigned to the School

of Antonio Rossellino and may be compared to the bust ascribed to him at Berlin (K.F.M. v. 138; *Denkmäler*, pl. 327). It was, however, suggested by the late Sir Claude Phillips that this bust might be an early work of Benedetto da Maiano; it shows many points of re-

semblance to the bust of Filippo Strozzi in the Louvre, and still more to the bust of Onofrio Piero in the cathedral at San Gimignano, probably a production of Benedetto's workshop. The person represented has not been identified. See note to 7671-1861, p. 38.

THE VIRGIN AND CHILD with St. John Baptist and two angels. Relief in painted terracotta. The Virgin holds the Child half lying in her arms; He lifts His hand to bless the young St. John, whose head is seen to the left. Above are two cherub-heads.

5-1890

H. 1 ft. 10½ in., W. 1 ft. 5½ in. (·525 × ·45 m.). A squeeze; the original (?) colour partly rubbed. In an old frame of carved-gilt and painted wood inscribed AVE · SOLA · VIRGO · PARENS; the lunette, with the Trinity between angels, has been ascribed by Mr. Berenson to 'Alunno di Domenico' (*Italian Pictures of the Renaissance*, 1932, p. 7).

Acquired in Florence. Phot. 48230. **PLATE 41d.** Repetitions of this relief in stucco or terracotta, sometimes with a large cherub-head below, Burlington Fine Arts Club, *Catalogue*, 1912, no. 9; and a stucco (860-1891) in this Museum, are very common. The undiscovered original is assigned by Dr. Frida Schottmüller to the artist's middle period. (K.F.M. v. 208).

SCHOOL OF BENEDETTO DA MAIANO

THE VIRGIN AND CHILD. Relief in painted stucco. The Virgin embraces the Child, who is seated at her right on a cushion pressing His lips to her breast.

5768-1859

Round top. H. 2 ft. 4 in., W. 17 in. (·715 × ·435 m.). Slightly concave; the colour (light on a dark ground) rubbed. In an old frame of carved and painted wood, with a shield (Albizzi impaling an unidentified coat) in the console. Acquired in Florence. Phot. 64164. **PLATE 41a.** Robinson, p. 108.

The composition bears some resemblance to that of the Madonnas ascribed to Benedetto da Maiano (e.g. two of those at Berlin, K.F.M. v. 207, 209) and this unusually low relief, no other version of which appears to have been identified, may perhaps be assigned to his school.

THE CRUCIFIXION. Relief in terracotta. The Virgin and St. John stand to right and left of Christ on the Cross. At each side are flying angels, one with a chalice; above, the sun and moon, and a pelican on the top of the Cross.

7395-1860

Round top. H. 1 ft. 4½ in., W. 11 in. (·42 × ·28 m.). A squeeze; the bottom left-hand corner broken and restored. Acquired in Florence. Phot. 66356. **PLATE 35b.** Robinson, p. 107 (as Florentine, c. 1490). *Denkmäler*, pl. 363b, p. 115.

There is a charming example of this relief in painted stucco with a landscape background at Berlin, assigned by Bode and von Tschudi to the school of Verrocchio, by Schottmüller (K.F.M. v. 206) to Benedetto da Maiano.

ST. JOHN THE EVANGELIST AS AN OLD MAN. Statuette in terracotta. He stands, his left foot raised on a square pedestal by which stands a very small eagle. His right hand holds his beard, his left rests on an open book on his knee. 7625-1861

H. 1 ft. 9½ in. (.55 m.). The head of the eagle and two toes of the Saint's left foot broken off. From the Gigli-Campana collection. Phot. 60894, 64367. PLATE 47C. Robinson, p. 81. Fabriczy, *Kritisches Verzeichnis*, II, 166, as near to Benedetto da Maiano. The figure may be compared in some ways with

that in Benedetto's Monte Oliveto altar (*Denkmäler*, pl. 356), of which there is a large terracotta at Amsterdam in the collection of Dr. Otto Lanz (Pit in the Munich *Jahrbuch*, VII (1912), pp. 42-4; cf. *Elseviers Maandschrift*, XLIV (1912), p. 169); but the drapery is very differently treated.

GOD THE FATHER BETWEEN ANGELS; lunette of a tabernacle. Relief in terracotta. In the centre God the Father emerging from clouds, blessing with His right hand and holding a book with His left; on each side an angel with folded hands floating forwards, in the background a cherub-head. 7603-1861

H. 11¼ in., W. 2 ft. 10 in. (.29 × .87 m.). The edges broken and repaired. In a narrow contemporary frame of gilt wood. From the Gigli-Campana collection; Migliarini, p. 32, pl. XXXVI (as Lorenzo Ghiberti). Phot. 13053. PLATE 33A.

Robinson, p. 82. This relief may be by the same hand as the statuette (7625-1861) of St. John the Evangelist. The movement and type of the angels recalls the style of Benedetto da Maiano.

VERROCCHIO

ANDREA DI MICHELE DE' CIONI, called del Verrocchio, born in Florence 1435; died in Venice 1488. Pupil of the goldsmith Giuliano Verrocchi, and of Donatello, working at Florence, Rome, and Venice, mainly in bronze.

Life by Vasari, III, p. 357; and Baldinucci, I, p. 536. H. Mackowsky, *Verrocchio*, 1901. M. Cruttwell, *Verrocchio*, 1904. M. Reymond, *Verrocchio*, 1906. Cf. Venturi, *Storia*, VI, pp. 706-23; VIII, pt. I, pp. 649-54; and Schubring, *Italienische Plastik*, p. 130, with bibliography. R. van Marle, *The Italian Schools of Painting*, XI (1929), pp. 478 ff.

SKETCH-MODEL for the monument of Cardinal NICCOLO FORTEGUERRI (d. 1473). Relief in terracotta. Above, Christ in a mandorla supported by four angels. Below, the Cardinal kneeling on a sarcophagus; to his right and left the figures of Faith and Hope, and above his head the winged figure of Charity. Under the sarcophagus is a cherub-head. 7599-1861

Arched top. H. 1 ft. 3½ in., W. 10½ in. (.395 × .265 m.). The relief has been broken right across, through the ankle of Charity, and repaired in pale terracotta or stucco, painted dark; the heads of Hope and the Cardinal, and the head and right hand with the chalice of Faith are restorations in the same material. The lower

part of the sarcophagus is in stucco; the cherub-head entirely in red wax, with which the Cardinal's hands have also been repaired. A small break repaired near the top on the background. From the Gigli-Campana collection; Migliarini, p. 52, pl. LX. Phot. 10654, 17695. PLATE 42. Robinson, p. 36. *Denkmäler*, pl. 454A, p. 145.

Mackowsky, pp. 56, 38. Cruttwell, p. 133. Schubring, *Das italienische Grabmal*, 1904, p. 19. Reymond, p. 82, note 1; cf. *Sculpture Florentine*, 1899, pp. 207-9. Michel, *Histoire de l'Art*, iv, p. 132. Venturi, *Storia*, vi, p. 715, n. 5. Schubring, *Italianische Plastik*, p. 138. Chiaparelli in *Bollettino d'Arte*, v, ser. II (1925), p. 50. R. van Marle, *The Italian Schools of Painting*, xi (1929), pp. 496, 497. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 436. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 595.

The cenotaph of Cardinal Niccolo Forteguerri (d. 1473) was commissioned by the community of Pistoia; of the five sketch-models submitted for competition to them, and later to Lorenzo il Magnifico (1476 to 1477), that by Verrocchio was ultimately preferred. The upper part of the monument as it now stands in Pistoia Cathedral—Christ in glory with angels—the side figures of Faith and Hope, and perhaps the panel below with the inscription between *putti*, were executed under Verrocchio's control in his workshop before his death in 1488. In 1511 Lorenzo Lotti, called Lorenzetti, was entrusted with the task of repairing and completing the monument from Verrocchio's model, in accordance with which he was to add the figure of the Cardinal, the Charity above him, two children with his arms and two angels holding candlesticks on the cornice: of these the Charity still forms part of the monument, and the kneeling figure of the Cardinal is preserved in the Pistoia Museum. In 1753 the monument was moved from its original position and the present lower part was added by Gaetano Masoni. See Beani, *Notizie . . . su N. Forteguerri*, 1891, and Gaye, *Carteggio*, I, pp. 256-9. Terracotta sketches for two of the angels supporting the mandorla, ascribed to Verrocchio, are in the Louvre (Thiers collection); a drawing for one of them (Berenson, *Drawings of the Florentine Painters*, 1903, I, 691; R. van Marle,

The Italian Schools of Painting, xiii (1931), p. 320, fig. 219) in the British Museum is now generally recognized as the work of Lorenzo di Credi, to whom Mr. Berenson (*Drawings of Florentine Painters*, I, pp. 43-4) at one time tentatively ascribed this terracotta sketch-model, though he has since assigned it merely to the School of Verrocchio (*Italian Pictures of the Renaissance*, 1932, p. 595). The drawing agrees with the terracotta rather than with the monument itself in the drapery of the Christ (sketches in the top right-hand corner) and apparently in the absence of wings, as well as in other particulars.

It may be noted that Lorenzo di Credi twice adapted the general design of the angels in paintings of the Ecstasy of the Magdalene; cf. *Bollettino d'Arte*, II (1922-3), pp. 194-5. The present terracotta can hardly, from the description, be the actual and final working model submitted by Verrocchio and used by Lorenzetti. But the theory that it is a modern forgery, put forward by Miss Cruttwell, M. Reymond, and Prof. Venturi, cannot (apart from other reasons) be maintained without implying a knowledge of the history of the monument that would be more than remarkable in an imitator of the middle of the 19th century. The cherub-head below (described as a winged wreath by Miss Cruttwell) has obviously been added at a later date (in wax) as a finish to the model, and not with any relation to the monument.

Miss Elizabeth Wilder has recently suggested that the terracotta may be by Piero Pollaiuolo, based on the original design by Verrocchio (vol. VII in the Series of Studies in the 'History and Criticism of Sculpture' published by Smith College, Northampton, Mass., *The unfinished monument by Andrea Verrocchio to the Cardinal Niccolo Forteguerri at Pistoia*, text by Elizabeth Wilder; documents by Pèleo Bacci; photographs by Clarence Kennedy, 1932; pp. 16-21).

ST. JEROME. Statuette in terracotta. He is seated on a seat with a desk, his legs crossed, reading in a book; the lower part of the figure voluminously draped. 7578-1861

H. 1 ft. 5 in. (.435 m.). The toes and part of the book broken. Let into the original base

of carved wood, which has been painted to imitate porphyry.

From the Gigli-Campana collection; Migliarini, p. 53, pl. lxi. Phot. 13054. PLATE 44b. Robinson, p. 38. Fabriczy, *Kritisches Verzeichnis*, II, 154. Bode, *Italienische Bildhauer*, p. 104; *Denkmäler*, pl. 459, p. 148. Mackowsky, p. 49, illus. p. 29. Cruttwell, p. 217. Reymond, *Sculpture Florentine*, 1899, p. 209. Venturi, *Storia*, VI, p. 723, n. 3. Erwin Ybl, *Toscana Szobraszata*

a Quattrocentoban, II (1930), p. 445.

This admirable model, accepted by most critics as an original work by Verrocchio, has been rejected as a forgery by M. Reymond and doubted by Miss Cruttwell and Venturi. It has been suggested by Dr. Mackowsky that the pose of the figure shows the influence of the Spinario.

ST. JOHN THE BAPTIST (?) AS A YOUNG MAN. Bust in terracotta. Bare-headed, with thick clustering curls; in a close tunic, with a mantle crossed over the breast. 4497-1858

H. 1 ft. 4 in. (.41 m.). A hole in the back of the head (for a halo?).

Acquired in Paris. Phot. 20071. PLATE 43a. Robinson, p. 102. *Denkmäler*, pl. 460b, p. 148. Mackowsky, pp. 44, 45, illus. p. 24. Cruttwell, p. 92.

There seems no definite reason to regard this bust as a Giovannino, though it may have been so

intended. It is related to the marble 'Lady with the Primroses' in the Bargello, and may have some claim to be accepted as from Verrocchio's own hand; Miss Cruttwell inclines to ascribe it to Lorenzo di Credi.

There is a closely similar but rather weaker bust at Berlin (K.F.M. v. 174).

HEAD OF A YOUNG HERO. Relief in stucco, probably moulded from a bronze. The bust of a warrior in armour, facing to the right; on his head is an elaborate helmet, with a coiling dragon for a crest. A 59-1921

H. 1 ft. 7½ in., W. 1 ft. 2 in. (.49 × .36 m.). Broken in several pieces and repaired; the surface much decayed.

Acquired in Paris, from the Engel-Gros collection (Sale Catalogue, May 30-June 1, 1921, no. 256); the relief was purchased by M. Engel-Gros in Florence, but appears to have come at one time from Venice. Phot. 50832, 50833. PLATE 30b.

Review, 1921, p. 6, fig. 5. *Burlington Magazine*, xxxix (1921), pp. 131-8. Bertaux, 'Le Secret de Scipion', in *Mélanges offerts à M. Henri Lemonnier* (issued as a special number of the *Nouvelles Archives de l'Art Français*, 4^{me} Série, VII, pp. 71-92). P. Ganz, *L'Œuvre d'un Amateur d'Art. La Collection de Monsieur Engel-Gros*, 1925, I, no. 12, p. 97; see also p. 83.

The stucco closely resembles the marble relief of Scipio from the Rattier collection in the

Louvre (no. 668), which has been ascribed to Verrocchio and to Leonardo da Vinci (Mackowsky, p. 48; Reymond, p. 64; Cruttwell, pp. 90-1). There seems little doubt, however, that the marble was copied from this or a similar stucco (or from the original from which the stucco was moulded). The original was in all probability the bronze relief of Alexander the Great made by Verrocchio for King Mathias Corvinus (Vasari, III, p. 361) with a companion bronze of Darius, of which several enamelled terracotta reliefs (such as that at Berlin, K.F.M. v. 188) may be adaptations. The beautiful drawing by Leonardo da Vinci in the British Museum (from the Malcolm collection) is closely related to these reliefs. The stucco, even in its damaged condition, is of considerable value as a direct record of an otherwise lost relief by Verrocchio.

SCHOOL OF VERROCCHIO

CRUCIFIX. Figure in terracotta. Naked, the head hanging to the left, the eyes open; the legs straight. 7571-1861

H. 2 ft. 10 in. (.87 m.). The cross of black wood and the title modern. The loin-cloth of linen stiffened with plaster and painted, a later addition, has been removed.

From the Gigli-Campana collection; Migliarini, p. 67, pl. LXXXII (as Baccio da Montelupo). Phot. 36570. PLATE 46b.

Robinson, p. 39. Fabriczy, *Kritisches Verzeichnis*, II. 155 (as Verrocchio). Cruttwell, p. 220

(rejected as a forgery). Venturi, *Storia*, VI, p. 715, n. 5.

The figure may be compared to the wooden Christ by Baccio da Montelupo in the Badia at Arezzo; but the head is definitely Verrocchiesque in type. It may also be compared with two crucifix-figures at Berlin (K.F.M. v. 229, 231). Vasari (III, p. 375) records the making of crucifixes (in wood) by Verrocchio.

THE VIRGIN AND CHILD. Relief in terracotta. The Virgin is seated on a throne, holding the Child, who stands on her right knee, blessing. 7576-1861

H. 2 ft. 7½ in., W. 2 ft. (.8 × .61 m.). Some slight breakages. A small part of the Virgin's head and most of the background restored.

From the Gigli-Campana collection; Migliarini, p. 53, pl. LXII. Phot. 31007. PLATE 41c.

Robinson, p. 39. Mackowsky, p. 49, illus. p. 29. Cruttwell, p. 123.

This rather coarsely modelled relief is related to the marble Madonna in the Bargello (180); to the same group belong the enamelled terracottas in the Prato Museum and in the Sacristy

of Santa Croce at Florence, the terracotta in the Corporation Gallery at Birmingham, the painted stucco at Berlin (K.F.M. v. 179), and the finer but damaged stucco belonging to Mr. G. B. Dibblee (exhibited at the Burlington Fine Arts Club, 1912, *Catalogue*, no. 32, pl. xviii; cf. Sir Theodore Cook's *Leonardo da Vinci, Sculptor*, 1923). The present example must be considered as the work of one of the less capable artists in Verrocchio's bottega.

CHRIST. Bust in terracotta. The head leaning slightly to the left; the robe lifted on his right side as if to show the wound. 7586-1861

H. 1 ft. 7½ in. (.5 m.). Some remains of gesso ground for painting; broken and repaired in several places.

From the Gigli-Campana collection; Migliarini, p. 51, pl. LIX. Phot. 34138. PLATE 48b.

Robinson, p. 39.

The head is clearly Verrocchiesque in type, and is modelled with much intensity. Miss Crutt-

well (*Verrocchio*, p. 220) has suggested that it may be the work of one of the sculptors in the Della Robbia bottega; but it differs considerably from the type usually adopted by them, keeping more closely to the tradition of Verrocchio himself in the Christ and St. Thomas group on Or San Michele.

ST. JOHN THE BAPTIST AS A YOUNG MAN. Bust in terracotta. The head, with clustering curls, turned slightly to the left. Camel's-hair dress; the arms separate from the body. 7545-1861

H. 1 ft. 4 in. (.41 m.). Pale in colour. On shaped flat base, in one piece.

Acquired in London, from the sale of the Uzielli

collection. Phot. 20074. PLATE 43b.

Robinson, p. 102. Carotti, *Le Opere di Leonardo, Bramante e Raffaello*, 1905, pp. 17-19, as

perhaps by Leonardo da Vinci. E. McCurdy, *The Mind of Leonardo da Vinci*, 1928, p. 328, as by Leonardo. Suida, *Leonardo und sein Kreis*, 1929, p. 26.

The bust seems hardly worthy of the honours paid to it and may more probably be considered as a workshop adaptation of the head of Verrocchio's David as a Giovannino.

THE ECSTASY OF THE MAGDALENE. Relief in terracotta. She stands in prayer, in a rough dress of skins, her feet resting on two cherub-heads among clouds. Round her are seven more cherub-heads. 7605-1861

Oval, H. 1 ft. 9 in., W. 1 ft. (535 × 305 m.). The dress gilt; the hands broken. In a carved dark wood frame.

From the Gigli-Campana collection; Migliarini, p. 36, pl. xi (as Donatello). Phot. 12804.

PLATE 35c.

Robinson, p. 21. Bode, *Florentiner Bildhauer*, p. 227. *Denkmäler*, pl. 461b, p. 148. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 451.

This relief, of which the central figure is an adaptation of the Donatello Magdalene type

(cf. 157-1894), may probably be accepted as a production of Verrocchio's workshop; it has also been ascribed (with less reason) to Benedetto da Maiano. There are other versions in the Louvre (817) and in the Musée Bonnat at Bayonne. Compare the statuette of the kneeling Magdalene at Berlin (K.F.M. v. 175), also the painting by Lorenzo di Credi in the Archiepiscopal Gallery at Esztergom (R. van Marle, *The Italian Schools of Painting*, XIII (1931), p. 313, fig. 215).

ST. JOHN THE BAPTIST. Bust in terracotta. The head turned upwards, the hair long and falling on the shoulders; the right hand holding a scroll, the left resting on the garment of camel's hair. 1085-1855

H. 1 ft. 7 in. (485 m.). A chip on the left hand. Acquired in Paris. Phot. 59778. PLATE 43c. Robinson, p. 101, as of the period of Donatello.

A bust apparently of somewhat similar type, formerly in the collection of M. Michael Botkine, is illustrated in *Trésors de l'Art en Russie*, II (1902-34), text, p. vii. It may also be compared with a bust from the Stroganoff collec-

tion in Rome (cf. Antonio Muñoz, *Pièces de choix de la Collection du comte Grigori Stroganoff*, II, p. 119, pls. 89, 90. The type is obviously influenced both by Verrocchio and by Donatello's Magdalene; the date might be as early as 1475. St. John the Baptist, as patron of Florence, is particularly often represented in busts of this kind, both as a child and as a young man.

ST. JOHN THE BAPTIST (?) AS A YOUNG MAN. Bust in terracotta. Looking slightly downwards, with thick clustering curls at each side; in a tunic and a mantle over the left shoulder. 4485-1858

H. 1 ft. 8 in. (51 m.). There is a small hole for an aureole; the head is much under life-size. Acquired in Paris. Phot. 20070. PLATE 49a. Robinson, p. 102.

A closely similar bust, from the collection of the Grand Duchess Marie Nicolaevna and later

in the possession of M. Michael Botkine, is illustrated in *Trésors de l'Art en Russie*, II (1902-20), text, p. vi. The type is clearly Verrocchiesque and may be compared with 4497-1858 (p. 60).

ST. JEROME. Bust in stucco, with traces of gilding. The head upturned, looking to his right, the mouth open; drapery over the left shoulder. 65-1882

H. 1 ft. 11½ in., W. 2 ft. 1 in. (.605 × .64 m.). The old colour has been cleaned off; the eyes and teeth have been gilded at a later date.

Acquired in Florence. Phot. 33467, 33468.

PLATE 49d.

This bust belongs to a group of heads of St. Jerome, of which there is another example in stucco in the sculpture gallery at Frankfort (*Verzeichnis der Städtischen Galerie*, 1910, no. 74, and Fischel in the Berlin *Jahrbuch*, xxxviii (1917), p. 31, fig. 27; cf. also the note by Dr. Frida Schottmüller on the statuette of St. Jerome at Berlin (K.F.M. v. 232) by the 'Master of the Statuettes of St. John'). The old ascription to

Torrigiano, presumably based on a supposed resemblance to the statue at Seville, can hardly be maintained; it has more recently been suggested (in connexion with the Frankfort bust; cf. Gronau in *Repertorium*, xlv (1923), p. 137) that the type derives ultimately from Leonardo da Vinci (compare the early unfinished picture of St. Jerome in the gallery of the Vatican). But the influence of Donatello is still apparent, and it may be that both picture and bust are more or less directly inspired by the lost terracotta head of St. Jerome made by Verrocchio and described by Vasari (iii, p. 375). The date may be at the end of the 15th century.

ST. JEROME (?). Bust in terracotta. The head upturned, looking to his left; the mouth open. 4600-1858

H. 1 ft. 4 in. (.41 m.). Remains of stucco ground for painting.

Acquired in London, from the Trollope collection. Phot. 33465. PLATE 49c.

Robinson, p. 101. 'The character and general expression of the head strongly resemble similar

impersonations in designs of Leonardo da Vinci.'

Late 15th century. See note on the preceding number (65-1882), of which this head is almost a reduced and simplified version.

ST. JEROME (?). Bust in terracotta. The head upturned, looking to his left, the mouth open; drapery over the left shoulder. 8383-1863

H. 1 ft. 6½ in. (.48 m.). Slight traces of dark colour.

Acquired in Florence. Phot. 33466. PLATE 49b.

Generally similar in type to 65-1882, on a smaller scale, and showing more of the shoulders.

DAVID. Statuette in terracotta. He stands looking to the right, with his left hand on his hip, grasping a stone; his right holds the hilt of a sword. He wears a richly decorated cuirass and tunic. His left knee is slightly raised; between his feet lies the head of Goliath with a stone in the forehead. 7602-1861

H. 1 ft. 7 in. (.485 m.). Remains of gesso ground and colour; a small staple in the back. The sword broken off.

From the Gigli-Campana collection. Previously in the Santarelli collection. Migliarini, p. 78, pl. xcii (as Benvenuto Cellini). Phot. 2799, 48153. PLATE 45a.

Robinson, p. 103. Fabriczy, *Kritisches Verzeich-*

nis, ii. 157; grouped with 7398-1861 and 4230-1857.

There is a closely similar statuette (with the back left in the rough) at Berlin (Simon collection, K.F.M. v. 227; Fabriczy, *Kritisches Verzeichnis*, ii. 44). Others formerly in the Gustave Dreyfus collection at Paris (*Les Arts*, Dec. 1907, p. 18), and elsewhere; there is also

CATALOGUE OF ITALIAN SCULPTURE

a version at Berlin in enamelled terracotta (K.F.M. v. 117). The type is directly derived from Verrocchio's David (about 1465), whose

left hand rests flat on his hip; the statuette probably dates from the last quarter of the century.

DAVID. Statuette in terracotta. The attitude is generally similar to that of the preceding figure, but the face looks straight forward, and the head of Goliath is under the left foot. Rocky base. 7402-1860

H. 1 ft. 5 in. (.435 m.). Remains of gesso ground, and green colour on the base.

Acquired in Florence. Phot. 2799. **PLATE 45b.** Robinson, p. 103. Fabriczy, *Kritisches Verzeichnis*, II. 157, as a school copy of 7602-1861.

The upper part is almost identical; the position of the lower limbs considerably altered. The slightly smaller scale is presumably due to the

shrinkage of the terracotta from the mould (Robinson, p. 104). These two statuettes were ascribed by Robinson to an artist resembling Lorenzo di Credi; the group of angels singing (4230-1857) and the small *Giovannino* bust (7616-1861) were given by him to the same hand.

THREE ANGELS SINGING. Group in terracotta. They are kneeling on the clouds in girdled tunics holding a long scroll and singing from it. 4230-1857

H. 1 ft., W. 1 ft. 2 in. (.305 x .36 m.). Traces of painting. There are holes for aureoles.

Acquired in Paris. Phot. 64368. **PLATE 50c.**

Robinson, p. 105. Fabriczy, *Kritisches Verzeichnis*, II. 158.

Probably from a Nativity group. It is suggested in the Robinson catalogue that the heads are by the same artist as the 'David' statuettes (7602-1861, 7402-1860) and that the drapery is by an inferior hand.

AN ANGEL CARRYING A CANDLESTICK. Statuette in terracotta. He kneels on his left knee, supporting the candlestick on his right with both hands and looking over his left shoulder; voluminous drapery. 7398-1860

H. 1 ft. 6½ in. (.475 m.). There are holes in the back for the insertion of wings.

Acquired in Florence. Phot. 62578. **PLATE 50f.** Robinson, p. 40. Fabriczy, *Kritisches Verzeichnis*, II. 156; cf. 7602-1861.

The drapery is Verrocchiesque in type, and may be compared to that of the kneeling figure of St. John the Baptist (7583-1861) ascribed to Agnolo di Polo.

SCHOOL OF VERROCCHIO—LEONARDO DA VINCI (?)

LEONARDO DA VINCI. Born at Vinci 1452; died at Amboise 1519. Pupil of Verrocchio. Working mainly at Florence and Milan.

Pauli in Thieme, *Lexikon*, XXIII. For Leonardo da Vinci as a sculptor, see especially the articles by Bode (*Florentiner Bildhauer*, pp. 286-302) and E. McCurdy (in the *Nineteenth Century*, LXVI (Dec. 1909), p. 1041), also McCurdy, *The Mind of Leonardo da*

Vinci, 1928, pp. 324 ff. J. This, *Leonardo da Vinci*, 1913, pp. 55-62; T. A. Cook, *Leonardo da Vinci as Sculptor*, 1923; but no authenticated example of his sculpture has been preserved. For his early work in terracotta when in Verrocchio's bottega (from after 1465 till after 1476) see Vasari, iv, p. 19, and Lomazzo, *Trattato*, ed. 1844, I, p. 213.

THE VIRGIN WITH THE LAUGHING CHILD. Statuette in terracotta. The Virgin is seated looking down at the Child, who sits on her right knee, laughing and holding a narrow scarf or swaddling-band. 4495-1858

H. 1 ft. 7 in. (.485 m.). Some small breakages (toe of the right foot, drapery behind the head) repaired in coloured plaster; the head of the Virgin broken and repaired at the neck, the nose broken off and replaced. Acquired in Paris. Phot. 37915, 58235, 60250, 67522-30.

PLATE 44a.

Robinson, p. 31 (as Rossellino); Phillips in *The Art Journal*, 1899, pp. 33-9 (School of Verrocchio, perhaps Leonardo). Bode, *Denkmäler (Probelieferung)*, text, pp. 94, 104, 100; *Florentiner Bildhauer*, pp. 63, 64—English edition, pp. 206 ff., and elsewhere (Desiderio). Fabriczy, *Kritisches Verzeichnis*, II, 152. Carotti, *Le Opere di Leonardo*, 1905, pp. 17, 18 (Leonardo). Malaguzzi Valeri, *La Corte di Lodovico il Moro*, II (1915), p. 595 (note). Siren in *Art in America*, III (1914-15), p. 62, with full discussion; *Leonardo da Vinci*, 1916, pp. 27 ff. Schüring, *Italienische Plastik*, p. 122. Carotti, *Leonardo da Vinci*, 1921, pp. 13, 14, pl. VII. E. Hildebrandt, *Leonardo da Vinci*, 1927, p. 342 (Desiderio). E. McCurdy, *The Mind of Leonardo da Vinci*, 1928, p. 329. Suida, *Leonardo und sein Kreis*, 1929, p. 36. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 337 (as Desiderio).

The ascription to Desiderio, which has been repeatedly put forward with much force by Dr. von Bode, is based largely on the resemblance of the Child's head to the cherubs in the frieze of the Pazzi Chapel; but the resemblance to the head of the Boy with the Dolphin in the Palazzo Vecchio is also to be noted, and the Verrocchiesque character of the elaborate drapery is apparent. The tentative ascription to the young Leonardo, first put forward by Sir Claude Phillips, has since been supported by Dr. Osvald Siren (definitely in 1914 in *Art in America*, less certainly in 1916 in *Leonardo da Vinci*), Dr. Carotti, and again recently reaffirmed by Dr. Valentiner (*Burlington Magazine*, LXXI, August 1932, pp. 53-61). A statuette of closely similar composition, but quite different type, probably by Antonio Rossellino, was in the Dreyfus collection at Paris (*Denkmäler*, pl. 330a, p. 104; *Pantheon*, VII (1931), fig. p. 115). This statuette was widely imitated, e.g. by the 'Master of the Marble Madonnas' at Berlin (K.F.M. v. 157), and in the Della Robbia workshop (Wallace Collection, *Catalogue*, p. 20); for other adaptations see the Burlington Fine Arts Club, *Catalogue*, 1912, no. 17.

SCHOOL OF VERROCCHIO—LORENZO DI CREDI (?)

LORENZO D'ANDREA D'ODERIGO, born in Florence about 1459; died there 1537. Working at Florence (at first in Verrocchio's workshop), at Venice, Pistoia, and elsewhere.

Vasari, iv, pp. 563-70. Gronau in Thieme, *Lexikon*, VIII. R. van Marle, *The Italian Schools of Painting*, XIII (1931), pp. 331-2 (as sculptor).

ST. SEBASTIAN. Statuette in terracotta. He stands in front of a tree-trunk wearing elaborate armour, his body swayed to the left, his left hand tied behind his back and his right above his head. 7654-1861

H. 2 ft. 7 in. (.795 m.). Remains of colour and gilding. Pale terracotta, the right arm and left knee broken and repaired with darker material.

Acquired in Florence. Phot. 10649. PLATE 45c. Robinson, p. 105. Fabriczy, *Kritisches Verzeichnis*, II. 170.

The style of this statuette has a marked resemblance to that of Lorenzo di Credi's paintings, and it may possibly be his work, or the work of another similarly-minded pupil of

Verrocchio. The elaborately decorated cuirass shows some likeness to the ornamentation of the two small 'David' statuettes, 7602-1861 and 7402-1861; the affected pose recalls that of the (nude) statue by Baccio da Montelupo at the Badia di San Godenzo (cf. *Rivista d'Arte*, VI (1909), p. 133). The statuette is a rare exception from the Italian tradition of the Renaissance which generally seized on the theme as an opportunity for representing the naked figure.

SCHOOL OF VERROCCHIO—AGNOLO DI POLO (2)

AGNOLO DI POLO D'ANGELO DE'VETRI, born in Florence 1470; died after 1498. Pupil of Verrocchio. Working at Florence and Pistoia, mainly in terracotta.

Cf. Vasari, III, pp. 371, 372. Bacci in *Rivista d'Arte*, III (1905), pp. 159 ff. Knapp in Thieme, *Lexikon*, I.

CHRIST. Bust in terracotta. His hair falls in curls; He wears a bordered tunic and a cloak over His left shoulder. 6862-1860

H. 1 ft. 8 in. (.51 m.). Remains of gesso ground for painting; slight breakages at the lower edge. Acquired in London. Phot. 14167. PLATE 48a. Robinson, p. 103.

Perhaps to be related to the half-length figure of Christ (about 1498) in painted terracotta, formerly in the Liceo Forzeguerri and now in the Museum at Pistoia; see *Rivista d'Arte*, III (1905), p. 159. There is another version in the

collection of Herr B. Oppenheim at Berlin; another, with some difference of handling, in the Horne collection (*Catalogue*, 1921, no. 952) at Florence. These may be compared with a bust in the Palazzo Tolomei at Pistoia (Chiti, *Pistoia*, 1910, p. 77). This bust is illustrated as the work of Giovanni della Robbia by Professor Marquand (*Giovanni della Robbia*, p. 221, no. 232), but apparently in error for 476-1864.

ST. JOHN THE BAPTIST. Statuette in terracotta. He kneels on his right knee, his right hand to his breast, his left hand resting on his knee holding a scroll. 7583-1861

H. 1 ft. 8 in. (.51 m.). The back hollowed out. The right arm cracked. Oval base. From the Gigli-Campana collection; Migliarini, p. 54, pl. LXIII (as possibly Simone Fiorentino). Phot. 38495. PLATE 50d.

Robinson, p. 106. Fabriczy, *Kritisches Verzeichnis*, II. 168, as work of the Maiani bottega. There are more or less similar figures in the Horne collection at Florence and elsewhere. The head may have been partly made in a mould.

MATTEO CIVITALI

MATTEO DI GIOVANNI CIVITALI, born at Lucca 1436; died 1501. Influenced by Bernardo Rossellino, Desiderio, and other Florentine sculptors. Working mainly at Lucca.

Vasari, II, p. 125. Baldinucci, I, p. 505. C. Yriarte, *Matteo Civitali*, 1886. Venturi, *Storia*, VI, pp. 693-706. Fr. Schottmüller in Thieme, *Lexikon*, VII (detailed article with full bibliography). Schubring, *Italianische Plastik*, pp. 160-1.

FRIEZE FROM A TOMB, with a portrait of a man. Relief in marble. The frieze is divided into three by four pilaster-like candelabra. In the centre is a profile portrait of an elderly man facing to the left, on each side an *impresa* of two clasped hands with palm and olive branches and empty scrolls. 5899-1859

H. 1 ft. 2½ in., W. 3 ft. 6 in. (37×107 m.). Remains of colour. The candelabrum to the left partly broken away.

Acquired in Florence from a sculptor who obtained it at Lucca, where it was said to be a portion of a destroyed tomb by Civitali, formerly in the Cathedral. Phot. 14185. PLATE 33c.

Robinson, p. 45. Yriarte, p. 120. Bode, *Denkmäler*, pl. 370b. Schubring, *Das Italienische Grabmal*, 1904, pl. XXI; *Italianische Plastik*, p. 161.

Venturi, *Storia*, VI, p. 706, n. 2. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 413.

This relief is in every way a characteristic example of Civitali's style, and has been universally accepted as such except by M. Bertaux, who has thought to find in it the hand of Bernardo Rossellino (see 'Le Secret de Scipion' in *Mélanges offerts à M. Henry Lemonnier*, 1913, p. 81 n.).

STANDING TABERNACLE. Marble; signed (on the base) OPVS MATTHAEI CIVITAL. Hexagonal, the sides latticed, the front open. Domed top, with a base for a statuette; stem-shaped base with acanthus leaves. 7569-1861

H. 4 ft. 2 in. (127 m.). The (bronze) door and its fittings removed. Some small breakages. From the Gigli-Campana collection; Migliarini, p. 57, pl. LXVII. Phot. 16991. PLATE 23b. Robinson, p. 45. Yriarte, p. 123. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 404.

Perhaps the tabernacle for the Sacrament altar in Lucca Cathedral (ordered about 1473 by Domenico Bertini); the two kneeling angels from each side are still in the Cathedral. It seems unlikely that a separate tabernacle of this size and relative unimportance would have been signed in full.

TABERNACLE. Relief in marble; dated 1498. Two angels drawing apart the curtains of a tent-shaped canopy; in the centre, the space for a tabernacle on a stem-shaped base. At the sides, pilasters with cherub-heads on the capitals and shields on the bases. 418-1869

Round top, H. 9 ft. 1 in., W. 5 ft. 2 in. (277×1575 m.). Some small breakages. Acquired in Florence; originally obtained in Lucca. Phot. 21700. PLATE 52a. Rejected by Yriarte, p. 125. It has been suggested that this may be the taber-

nacle ordered in 1493 for Santa Maria del Palazzo at Lucca; cf. Yriarte, p. 59, and Schubring, l.c., p. 161. The carving does not show the usual delicacy of Civitali, and may be the work of a pupil. The arms on the shields have not been identified.

ST. JOHN THE BAPTIST. Statuette in marble. He stands, his right hand on his breast with a scroll with ECCE AGNVS, his left gathering his mantle round him. 7601-1861

H. 1 ft. 7 in. (.485 m.). Some trace of colour or gilding. Broken across the ankles, and repaired, with a metal bar at the back. From the Gigli-Campana collection. Migliarini, p. 59, pl. LXX. Phot. 56996. PLATE 47a.

Yriarte, p. 125.

A reduced copy of the marble figure by Matteo Civitali (1484) in the Cathedral at Lucca; cf. Yriarte, pp. 61 ff. The statuette is probably more or less contemporary school work.

FRANCESCO DI SIMONE

FRANCESCO DI SIMONE FERRUCCI, born 1437 (in Fiesole or Florence?); died 1493. Influenced by Verrocchio and Desiderio. Working in Florence, in the Emilia and elsewhere.

Life by Vasari. Venturi in *Archivio Storico dell'Arte*, v (1892), pp. 371 ff.; cf. Venturi, *Storia*, vi, pp. 724-34, with bibliography; vii, pp. 351-6. Fabriczy in the *Berlin Jahrbuch*, xxix (1908), Beiheft, pp. 1-28 and elsewhere. Thieme, *Lexikon*, xi (1915), p. 492. E. de Liphart, 'Le Sculpteur Francesco Ferrucci et Léonard de Vinci', in the *Gazette des Beaux-Arts*, ix (1924), pp. 1-11.

THE VIRGIN AND CHILD. Relief in stucco; from the marble relief at Solarolo with a different console. The Virgin is seated on a throne, the Child stands on a cushion at her left side with His arm round her neck. In an elaborate framework, with horns of plenty at the top; the console has two sphinx-like monsters under a cherub-and-garland border. 7622-1861

H. 6 ft. 6 in., W. 3 ft. 8 in. (1.985 × 1.12 m.). Remains of red colour (as a ground for gilding?). The top slightly broken. The console separated from the relief by a slab of slate with a carved edge. On a slate back.

From the Gigli-Campana collection. Phot. 27685, 28581. PLATE 52b.

Robinson, p. 108. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 457, n. 5; Gamba in *Boll. d'Arte*, xxv (1932), p. 50.

The marble relief in the Municipio at Solarolo (between Faenza and Ravenna) has been ascribed to Antonio Rossellino (cf. Fabriczy in *Archivio Storico dell'Arte*, I (1888), pp. 331-2; Bode, *Denkmäler*, pl. 332, p. 102). The ascription to Francesco di Simone (put forward by Bedeschi in *L'Arte*, III (1900), p. 155, and contested by Fabriczy in *L'Arte*, IV (1901), p. 58, and in the *Berlin Jahrbuch*, xxix (1908), Beiheft, p. 9, n. 3) is supported by the beautiful console of this stucco, with its characteristic

imitation of the decorative work of a Desiderio da Settignano; but the idea that the stucco is by Desiderio himself, put forward by Miss C. Anstruther-Thomson (*Art and Man*, 1924, pp. 180 ff.), cannot be maintained. The marble frame of the Donatello bronze Madonna in the Este collection (Planiscig, *Die Estensische Kunstsammlung*, no. 91) is probably by the same hand. The marble at Solarolo is delicately painted with ornaments in violet; the garlands behind the Virgin's head have been removed in the stucco, leaving scarcely perceptible traces. Cf. (Venturi, *Storia*, vi, pp. 730, 731, and the controversy between Professor Venturi, who supports the ascription to Francesco (*L'Arte*, XXXIII (1930), p. 203), and Dr. Planiscig, who ascribes the relief to a follower of Antonio Rossellino (*Dedalo*, x (1930), pp. 480-1; xi (1930), pp. 31-2). For adaptations in stucco and enamelled terracotta cf. Marquand, *Della Robbias in America*, 1912, p. 154.

FRIEZE. Relief in marble. Two winged boy angels holding a winged frame with the Veronica. At each side, vases with strings of beads and shells. 7570-1861

H. 9 in., L. 3 ft. 11 in. (.23 × 1.195 m.). Some surface chipping; the right-hand corners broken away.

From the Gigli-Campana collection; Migliarini, p. 65, pl. LXXX (as Mino da Fiesole). Phot. 59810, 66305. PLATE 64b.

Robinson, p. 31. Venturi, *Storia*, vi, p. 734, n. 1. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 457, n. 5.

There is a similar stucco panel (cf. *L'Arte*, III,

p. 154) in the Museo Civico at Bologna probably made from this relief; the same figures recur on the tabernacle at Montelucre (near Perugia) and—with a wreath instead of the Veronica—on the tomb of Alessandro Tartagni in San Francesco at Bologna (Venturi, *Storia*, vi, pp. 725-6, fig. p. 733). The present frieze may have formed part of a small tomb or altarpiece.

PART OF A FRIEZE. Relief in sandstone (*pietra serena*). A winged boy holding a wreath enclosing a shield surmounted by a mitre; to the right, a vase with fruit and leaves. 7831-1861

H. 1 ft. 3 in., L. 5 ft. (.385 × 1.525 m.). The left side, with a corresponding boy and vase, broken away just beyond the wreath.

Acquired in Florence(?). Phot. 59812. PLATE 52c.

The coat of arms is apparently that of Stefano Trenta, bishop of Lucca from 1448, died 1477; compare pl. LXXI (a page of a missal at Parma with the same shield) in Carta, Cipolla, and

Frati, *Atlante Paleografico Artistico*, 1899. The (old) ascription to Francesco di Simone is possible, but, as Professor Kennedy suggests, it is more probably by one of his followers; the frieze, which must have been nearly 9 feet long, may be the work of a local artist. There is a somewhat similar chimney-piece frieze in the same material and with the same *stemma* in the collection of Count Lanckoronski at Vienna.

DOMENICO ROSSELLI

DOMENICO DI GIOVANNI ROSSELLO, born at Pistoia (?) 1439; died at Fossombrone 1497. Influenced by Desiderio and Verrocchio. Working mainly at Pisa, Pesaro, Urbino, and Fossombrone.

Fabriczy in the Berlin *Jahrbuch*, XIX (1898), pp. 35 and 117 ff., and in *L'Arte*, x (1907), p. 218. Venturi, *Storia*, vi, p. 671. Schubring, *Italienische Plastik*, p. 166.

THE VIRGIN AND CHILD. Relief in painted stucco. The Virgin seen behind a parapet on which the Child stands on a cushion at her left side, holding up His scarf. 6-1890

H. 2 ft., W. 1 ft. 5½ in. (.615 × .45 m.). The original colour mostly preserved. In a contemporary frame of gilt and painted wood, a dove painted in the lunette.

Acquired in Florence. Phot. 13213, 59741, 59742. PLATE 31b and c.

Fabriczy in *L'Arte*, x (1907), p. 219, fig. 2.

Roughly inscribed on the back 'Di Domenico', and at one time attributed to Domenico da Capodistria. The marble relief from which this stucco is taken, in the Bardini collection at Florence, was acquired at Vitolini near Vinci; it may be considered as an early work of the sculptor, stucco reliefs after whose carvings are

not common—cf. Berlin K.F.M., v. 159 and a Madonna in the palace at Urbino. A marble relief in the collection of Mme Jacques Seligmann showing an almost exactly similar com-

position has been ascribed to Antonio Rossellino (S. de Ricci, *Exposition d'Objets d'art . . . à l'ancien Hôtel de Sagen*, 1914, pl. 4).

GIULIANO DA SANGALLO (?:)

GIULIANO DI FRANCESCO DI BARTOLO GIAMBERTI, born 1445; died 1516. Working, mainly as an architect, in Rome, Florence, Prato, and elsewhere.

Life by Vasari, iv, p. 267. Fabriczy, 'Giuliano da Sangallo', in the Berlin *Jahrbuch*, xxiii (1902), Beiheft, pp. 1-42, and elsewhere. Venturi, *Storia*, viii, pt. i (1923), pp. 438 ff. G. Clausse, *Les Sangallo*, 1900, 1. W. Stechow in *Italienische Studien*, Paul Schubring zum 60. Geburtstag, 1929, pp. 138-43.

THE MARTYRDOM OF ST. SEBASTIAN. Relief in marble. The Saint is bound to a pillar, standing on a vase-shaped base. Below are archers shooting at him, and women looking on. 362-1864

Rounded top, H. 9½ in., W. 7¼ in. (245 × 185 m.). Remains of gilding.

Acquired in Paris. Phot. 62577. PLATE 306.

Bode, *Denkmäler*, pl. 96b, p. 29, n. 1 (as imitated from a lost Donatello). Schottmüller, *Donatello*, p. 77 n. Schubring, *Donatello*, p. 125 (as by Donatello).

Generally brought into relation with the differently composed bronze relief (*Denkmäler*, pl. 96a; Schubring, p. 125) of the same subject in the Musée Jacquemart-André at Paris (no. 448); the figure of St. Sebastian (and perhaps other figures) directly imitated from the plaque of Christ at the Column of which there are examples at Berlin and elsewhere (K.F.M. II. 428, III. 1; Molinier, *Les Plaquettes*, no. 69). For the treatment of the subject cf. Biehl in the *Zeitschrift für bildende Kunst*, xxiii (1911-12), p. 171, n. 1, who regards it as a work of Donatello's Roman period.

But the treatment of the figures can be closely

paralleled in the friezes of the Sassetti tombs (c. 1485-91) in Santa Trinità at Florence, which have been ascribed to Giuliano da Sangallo, where motives borrowed from Donatello also occur; and this little relief may possibly be by the same hand. Cf. Bürger, *Das Florentinische Grabmal*, 1904, pp. 192-203 (where the best illustrations of details available may be found), and Warburg, 'Francesco Sassetti's letztwillige Verfügung' in *Kunstwissenschaftliche Beiträge August Schmarsow gewidmet*, 1907, pp. 129-52. The generally accepted ascription of these tombs to Giuliano da Sangallo has been questioned by Venturi in favour of Bertoldo, in *L'Arte*, xiii (1910), p. 385, and the treatment of the figures is certainly rather different to that of the chimney-piece in the Palazzo Gondi in Florence, built by Sangallo in 1490-9. Dr. Stechow has, however, recently reaffirmed the ascription of the tombs to Sangallo (op. cit., pp. 141-3).

LEONARDO DEL TASSO

LEONARDO DI CHIMENTI (Clemente) DI FRANCESCO DEL TASSO, born 1465; probably died some time after 1500. Working in Florence c. 1498-1500, and perhaps before and after those dates. Pupil of his father, of Benedetto da Maiano (?), and of Andrea Sansovino.

Vasari, iv, p. 523; cf. the note by Milanese, III, pp. 347 ff. The date of 1500, given for

Leonardo's death by Cicognara and Milanese on the authority of the inscription under his statue of St. Sebastian in Sant' Ambrogio, seems improbable; the inscription does not seem necessarily to imply that he was already buried there, but only that the statue was intended as his monument.

ALTAR-PIECE. Black and white marble. The background is of black marble or touch (*pietra di paragone*), with two shallow niches in which stand figures in white marble of St. Francis of Assisi and St. Clara, each holding a book. Above are four angels in relief, two kneeling in adoration on each side of the Tabernacle, and two above carrying emblems of the Passion; below is a narrow predella with two angels carrying a wreath enclosing a chalice. The whole is surrounded by an arched framework on Corinthian columns, in white and dark-red marble.

7720-1861

H. over all, 20 ft. 6 in. (6.255 m.), W. 10 ft. (3.05 m.). The figures of St. Francis and St. Clara, H. 3 ft. 7-8 in. (1.095-1.115 m.). The black marble background, which is made up of many pieces, is decorated with gilded patterns and an inlaid disk of red glass; part of the mantle of St. Clara is broken away.

Acquired in Florence, with the rest of the sanctuary of the desecrated church of Santa Chiara. Phot. 37916, 37918, 60600, 67547-50; St. Clara 2714; St. Francis and St. Clara, 66574.

PLATES 51a also 46a and c (details of figures). Robinson, pp. 73 ff. Described by Vasari (iv, p. 523, 'la tavola di marmo delle monache di

Santa Chiara'), and by Richa, *Notizie storiche delle Chiese Fiorentine* (1754-62), ix, p. 84 (cf. Robinson, p. 75 note). Cinelli, *Le Bellezze della città di Firenze*, 1677, p. 172.

The altar-piece is conjecturally dated by Sir Charles Robinson twenty or thirty years after the building (i.e. c. 1513-23), but there seems no justification for so late a date. The sculpture is thoroughly in the quattrocento spirit, and it is more probable that the altar-piece was at any rate commissioned soon after the church was built about 1493. For the earlier tabernacle see 7720A-1891 (p. 36).

TORRIGIANO

PIETRO DI ANTONIO TORRIGIANO, born at Florence 1472; died at Seville 1528. Pupil of Bertoldo. Working at Florence, London (from after 1503 till 1518 or later), and Seville.

Life by Vasari, iv, p. 255. References in the *Autobiography* of Benvenuto Cellini. Justi in the *Berlin Jahrbuch*, xxvii (1906), pp. 249 ff. Sir Walter Armstrong in the *Dictionary of National Biography* (with bibliography, especially in relation to Torrigiano's work in England). Ferrajoli in *Bollettino d'Arte*, ix (1915), pp. 181 ff. Sir C. Harcourt-Smith, *Old Furniture*, v (1928), p. 187 ff. Hill, *Corpus of Italian Medals . . . before Cellini* (1931), i, p. 287.

HENRY VII (King, 1485-1509). Bust in bronze. The King wears a ridged cap and hooded gown, with a tasselled cord round his neck. The square moulded base is decorated with ornaments in relief and recessed quatrefoils.

7916-1862

H. 2 ft. 4½ in. (725 m.).

Acquired in London. Phot. 2416. Fortnum,

p. 6. See fig. p. vi.

Lent by Mr. Henry Catt to the Special Loan

Exhibition (1852), no. 455. A reproduction, with variations, from the head and shoulders of the recumbent effigy (finished in 1519) in Westminster Abbey. The stiff decoration of the base, which is cast in one with the head, is

obviously English in character, and has been supposed by some critics to indicate the period of the Gothic revival in the early 19th century, when a cast was made from the monument.

ANDREA FERRUCCI

ANDREA DI PIERO FERRUCCI, born at Fiesole 1465; died 1526. Pupil of Francesco di Simone. Working in Fiesole, Florence, Naples, and elsewhere.

Life by Vasari, iv, p. 475. Fabriczy in the Berlin *Jahrbuch*, xxix (1908), Beiheft, pp. 1-28. D. Brunori in *L'Illustratore Fiorentino*, x (1913), pp. 115 ff. Schottmüller in Thieme, *Lexikon*, xi, with bibliography.

ALTAR-PIECE: THE CRUCIFIXION with attendant saints. White and red marble. In the centre, Christ on the cross with the Virgin and St. Mary Magdalene; to the left St. Jerome with lion and cardinal's hat in a niche; above him, in a medallion, St. John the Evangelist. To the right, St. Anthony of Padua holding a flame, with St. Mark above. In the predella, the miracle of St. Jerome and the lion, the Nativity with the Adoration of the Shepherds, and the miracle of St. Anthony and the mule. The whole enclosed in a rich framework with shields of arms (Salviati, and Martini of Venice). Above the lunette, the Child Christ blessing; on each side an adoring angel. 6742-1859

H. 12 ft., W. 9 ft. (3·655 × 2·745 m.). Much gilding (partly renewed) on backgrounds and ornaments. The backgrounds of the niches and medallions, and the lunette with the Holy Name, in red marble.

Acquired in Florence. From the church of San Girolamo, Fiesole. Phot. 24932, 3; details, 24934, 5, 6. PLATE 51b.

Robinson, p. 87. Details engraved in Ciconara, *Storia della Scultura*, Atlas, pl. 32 (as in the Villa Ricasoli, Florence), text, iv, p. 272. Vasari, iv, p. 478 . . . 'in San Girolamo di Fiesole fece la tavolina di marmo, che è murata nel messo della chiesa', and n. 2. Bandini, *Lettere XII ad un amico di Fiesole* (1776), pp. 85, 86. Brunori, l.c., *passim*. This altar may be compared with that in the north chapel of the cathedral at Fiesole. The substitution of St. Mary Magdalene at the Crucifixion for St. John (who appears in the medallion to the left)

is most unusual. Dated by Fabriczy (Berlin *Jahrbuch*, xxix (1908), Beiheft, p. 15, n. 4) as a late work, perhaps contemporary with the statue of St. Andrew made for the Duomo about 1512-13. Cav. Dionisio Brunori (l.c.) has, however, shown cause for believing that the altar-piece (perhaps the finest complete example of the kind outside of Italy) dates from about 1490-5; it appears to have been commissioned by Cornelia di Roberto Salviati, widow of Giovanni Martini. For the references to this altar-piece in Bandini's *Lettere* see the note to the following number. A drawing for a rather similar altar-piece, perhaps by Andrea Ferrucci, was acquired in 1924 from the Wilton House collection (Department of Engraving, Illustration, and Design (E 1958-1924); a coloured photograph of the drawing is exhibited at the side of the altar-piece).

TABERNACLE. Relief in marble. Richly decorated framework enclosing the original door of gilt bronze, engraved with the Image of Pity (Christ in the tomb). In the lunette, over a cherub and garland frieze, the Child Christ blessing; in the console a falcon standing on a shield of arms (Rucellai). 6743-1859

H. 5 ft. 6 in., W. 2 ft. 6 in. (1.675 × .77 m.). Remains of gilding and red grounding. Acquired in Florence. From the church of San Girolamo, Fiesole. Phot. 34690. PLATE 234. Robinson, p. 88. The tabernacle is presumably contemporary with the altar-piece. Both of them are elaborately described by Bandini in his *Lettere* (cited

above); the altar-piece had at that time (1776) been moved from the high altar to a side-chapel, and the tabernacle had similarly been moved into the sacristy. Bandini notices the peculiar iconography of the Crucifixion, but names the half-length figures (St. Mark and St. John) as prophets.

GIOVANNI DELLA ROBBIA

GIOVANNI DI ANDREA DI MARCO DELLA ROBBIA. Born in Florence, 1469; died in or after 1529. Pupil of his father Andrea; influenced by Verrocchio, Perugino, and other artists. Working at Florence, Pistoia, and elsewhere, mainly in enamelled terracotta.

Bode, *Florentiner Bildhauer*, pp. 335-50. Marquand, *Giovanni della Robbia* (1920); and see bibliography for Luca della Robbia (p. 28).

THE ADORATION OF THE MAGI. Relief in polychrome enamelled terracotta, part of the background painted on the flat. The Virgin seated to the right, the Child standing on her knee, and St. Joseph behind her, in front of a shed with the ox and ass; the oldest of the three Magi kneeling, behind him the other two Magi with their gifts and nine other standing figures including a negro and a satyr. Landscape background, with riders; above in the sky are two angels carrying the star. The frame has two flat white pilasters with symmetrical patterns in low relief; the polychrome frieze and base are decorated respectively with cherubs' heads and garlands, and garlands between two shields bearing the arms of Albizzi. 4412-1857

H. 7 ft. 8 in. (including cornice), W. 5 ft. 7 in. (2.34 × 1.7 m.). Enamelled in white, yellow, green, blue, dark purple, mauve, brown, grey, and blue-black, mostly in pale tones; the surface a good deal chipped and restored. The whole left pilaster, part of the right pilaster just below the capital, one section of the base or predella, and small portions of the frieze are restorations in painted plaster; the mouldings above and below the frieze are in painted wood. Acquired in Paris. Phot. 16737, 64081.

PLATE 54a.

Robinson, pp. 65, 66. Cavallucci and Molinier, no. 381. Bode, *Denkmäler*, pl. 274, p. 90. Reymond, pp. 182, 183. Cruttwell, pp. 223, 224. Schubring, p. 140; *Italienische Plastik*, pp. 98, 103. Marquand, *Robbia Heraldry*, p. 187, no. 239; *Andrea della Robbia*, ii, p. 185, no. 336. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 308. Ascribed by most earlier critics to Andrea, but now more usually accepted (except by Pro-

fessor Marquand) as the work of Giovanni. The polychromatic style and painted landscape are characteristic, the latter shown at its best in the lavabo of Santa Maria Novella (1497); the pilasters recur in the St. Peter Martyr in San Domenico at Arezzo, the Madonna at Galliano, the Nativity at Borgo San Sepolcro and other works; the cherub-and-garland frieze in the Nativity at La Verna and elsewhere, imitated from Luca's tabernacle at Peretola. Many of the figures of this very beautiful altar-

piece (e.g. the Madonna) are still closely under the influence of Andrea, and it has even been suggested that the whole work must be ascribed to an unidentified sculptor standing midway between him and Giovanni; the old attribution to Andrea himself seems in any case untenable. A tradition, for which there seems no authority, discovers portraits of Perugino and other artists among the attendants of the Magi. The altar-piece probably dated from the earliest years of the 16th century.

THE NATIVITY. Relief in terracotta. The Virgin kneeling to the right adoring the new-born Child, St. Joseph to the left; behind them the ox and ass. Farther to the left, at the entrance to the cave in which the other figures are placed, is a single shepherd; above on the hill-side are two shepherds with their flocks, and angels appearing to them. Possibly a sketch for the altar-piece in the church of San Lorenzo at Bibbiena (Casentino). 525-1876

H. 1 ft. 5 in., W. 1 ft. 2½ in.; (43 × 36 m.). Rounded top. The surface is irregularly darkened, probably by remains of painting.

Acquired in Florence. Phot. 64396. PLATE 58d. Cruttwell, p. 228 note. Marquand, *Andrea della Robbia*, II, p. 52, no. 148.

The sketch, which is modelled with considerable power, shows many divergences from the altar-piece at Bibbiena (a large polychromatic altar-piece dating from the beginning of the 16th century: vide Cruttwell, p. 223; Mar-

quand, *Andrea della Robbia*, II, p. 248; Reymond, p. 243); the main figures are reversed. But the general design with the cave is so similar that it might perhaps be considered a first idea for this altar-piece; there are other arrangements of about the same date at Città di Castello and elsewhere. Perhaps the common original is to be found in the small predella-relief of the altar in the Convent of the Osservanza near Siena, by Andrea della Robbia (Marquand, *Andrea della Robbia*, I, p. 63).

A PIETÀ. The Virgin with the dead Christ, St. Mary Magdalene, and St. John. Group in unglazed terracotta; detached figures in the round. In the centre the Virgin seated holding the dead Christ on her knees, her right hand lifted, her left hand raising His; His head is supported by St. John the Evangelist, His feet by St. Mary Magdalene, who kneel to the left and right. 8882-1863

Greatest H. of group about 3 ft. 6 in., W. about 5 ft. 11 in. (1.07 × 1.8 m.). Probably at one time completely painted in oil-colours, which have been cleaned off without leaving any trace. Considerable portions of the figures restored in coloured plaster.

Acquired in Florence. Phot. 30955. PLATE 55a. Bode, *Florentiner Bildhauer*, p. 338. Fabriczy, *Kritisches Verzeichnis*, II, 173. Marquand, *Giovanni della Robbia*, p. 77, n. 75.

An oil-painted group of similar design is at Berlin (K.F.M. v. 114); for others cf. Marquand, l.c., pp. 69 ff.

Compare the similar treatment of the subject in painting by Perugino (Florence, Accademia, 56) some years earlier, probably about 1493. The whole series has been studied by Dr. von Bode in the Berlin *Jahrbuch*, VIII (1887), p. 217 (reprinted in *Florentiner Bildhauer*, pp. 335-50; cf. also *Denkmäler*, p. 89, pl. 280-2) and brought

into connexion with the influence of Savonarola; the present group, like that at Berlin, probably dates from the early 16th century (Bode, l.c. 'between 1510 and 1520'). The merits (but

not the authenticity) of this group are contested in a scurrilous publication, *Les Merveilles de Kensington illustrées, par un Marchand de brie-à-brac* (1863), No. 1: 'La Vierge au Stockfisch'.

ST. MARY MAGDALENE. Figure in unglazed terracotta, from a Pietà group. She is kneeling, her head slightly turned to the left, her right hand on her breast; her left hand, which must have supported the feet of the dead Christ, is missing with the forearm. 4490-1858

H. 3 ft. 2 in. (.965 m.). Originally painted in oil-colours, which have been cleaned off. Acquired in Paris. Phot. 64406. PLATE 50b. Robinson, p. 109 (as the Virgin from a Presepio group). Bode, *Florentiner Bildhauer*, p. 338. Fabriczy, *Kritisches Verzeichnis*, II. 174. Mar-

quand, *Giovanni della Robbia*, p. 78, no. 76. Part of a group similar to the preceding number (8882-1863); this figure is even closer to the Magdalene in the painted group at Berlin, and probably dates, like it, from soon after 1500.

CHRIST. Bust in terracotta, partly enamelled. Head and shoulders; on a painted wooden base. 476-1864

H. 1 ft. 7½ in., W. 1 ft. 9 in. (.5 × .53 m.). The drapery enamelled purple, blue, and green, on a narrow white base; the head and hair left unglazed, the crown of thorns enamelled in green with holes for the insertion of thorns (in bronze or painted wood?).

Acquired in Paris; formerly in the Piot (Sale, 1864, no. 85) and Gerini collections. Phot. 38496. PLATE 58f.

Cavallucci and Molinier, no. 402. Marquand, *Andrea della Robbia*, II, p. 80, no. 206; cf. *Giovanni della Robbia*, p. 221, no. 232, where the number and the bibliographical references indicate this

bust again, though the illustration is of the unglazed bust, 6862-1860, ascribed to Agnolo di Polo.

The type influenced by Verrocchio; busts of Christ, slightly different in conception, by Giovanni della Robbia (to whom this bust is definitely ascribed by Miss Cruttwell in her list, p. 329) may be found in the altar-piece (1513) of San Medardo at Arcevia (Marquand, *Giovanni della Robbia*, p. 55), and in the collection of the Marchese Viviani della Robbia, (Reymond, pp. 254, 269). This bust is probably of about the same date as the first named.

HEAD OF AN OLD MAN, perhaps representing God the Father. Fragment in terracotta, partly enamelled. The head and upper part of the breast only have been preserved. 5890-1859

H. 1 ft. 8 in. (.51 m.). The background pale blue, the drapery green and yellow; the head, hair, and part of the drapery unglazed; remains of red paint on the drapery.

Acquired in Florence. Phot. 66353. PLATE 58b. Robinson, p. 67. Cavallucci and Molinier, no. 401. If, as seems probable, the head repre-

sents God the Father, it probably formed part of the lunette of a large altar-piece. The style is that of Giovanni della Robbia, to whose hand the head (which apparently is not mentioned by Professor Marquand) is definitely ascribed by Miss Cruttwell in her list (p. 329); early 16th century.

SCHOOL OF GIOVANNI DELLA ROBBIA

THREE HEADS IN A GARLAND. Circular relief in polychrome enamelled terracotta. The upper head is of a woman with two plaits of hair fastened together below her chin; the two lower are male busts of a classical type. The border is of fruit and flowers. 369-1864

Diam. 3 ft. 9 in. (1.14 m.). Enamelled in white, yellow, green, blue, purple, and brown. The heads are white, in full relief, each on a ground of porphyry-colour within a white border; the whole on a blue ground with yellow decorations.

Acquired in Florence, from the Palazzo Guadagni, with the three following numbers. Phot. 66349. PLATE 56d.

Cavallucci and Molinier, no. 389.

The heads are imitated, like many others, from

the series of busts of saints in the cloister of the Certosa di Val d'Ema near Florence, commissioned from Giovanni della Robbia in 1522 (Vasari, n, p. 192; cf. Marquand, *Giovanni della Robbia*, pp. 167 ff., where none of the present heads appears to be mentioned). Like the three following separate heads, to which the same description applies, they are probably intended to represent unidentified classical characters; the woman's head is, however, of a distinctly quattrocento type. First half of the 16th century.

A HEAD IN A GARLAND. Circular relief in polychrome enamelled terracotta. A white bust of a young man, of classical type, on a blue ground. The border is of fruit and flowers, edged inside with a bead moulding. 370-1864

Diam. 2 ft. 9 in. (.835 m.).

Acquired in Florence, from the Palazzo Gua-

dagni. Phot. 14745. PLATE 56c.

Cavallucci and Molinier, no. 390.

A HEAD IN A GARLAND. Circular relief in polychrome enamelled terracotta. A white bust of an elderly man, of classical type, on a blue ground. The border is of fruit and flowers, edged inside with a bead moulding. 371-1864

Diam. 2 ft. 9 in. (.835 m.).

Acquired in Florence, from the Palazzo Gua-

dagni. Phot. 27035. PLATE 56b.

Cavallucci and Molinier, no. 391.

A HEAD IN A GARLAND. Circular relief in polychrome enamelled terracotta. A white bust of a bald, bearded man, of classical type, on a blue ground. The border is of fruit and flowers, edged inside with a bead moulding. 372-1864

Diam. 2 ft. 9 in. (.835 m.). The upper part of the head damaged and restored.

Acquired in Florence, from the Palazzo

Guadagni. Phot. 27036. PLATE 56a.

Cavallucci and Molinier, no. 392.

WORKSHOP OF THE DELLA ROBBIA

Several sons or other relatives of Andrea della Robbia were workers in terracotta, and work by some of them is documentarily authenticated. Two other artists at least, Benedetto Buglioni and Santi Buglioni, worked in enamelled

terracotta; and Vasari states (perhaps mistakenly) that the latter was the only person at that time acquainted with the method. After the death of Giovanni (about 1430) the work of the bottega seems rapidly to have declined, and it is probable that comparatively little work was done after the middle of the sixteenth century. There seems no doubt that artists altogether outside the workshop sometimes had terracottas enamelled in it; Vasari records this of Gianfrancesco Rustici (for whom cf. De Nicola in the *Burlington Magazine*, xxxviii (1916), pp. 171 ff.), and it appears also to have been the case with the 'Master of the Stuettes of St. John' and other sculptors of Verrocchio's circle.

For the Buglioni, see below. For the later members of the Della Robbia family, see Cruttwell, pp. 254-71.

BENEDETTO BUGLIONI

BENEDETTO (Betto) DI GIOVANNI DI BERNARDO, born at Florence in 1459 or 1460; died 1520 or 1521. Influenced by Andrea della Robbia and Antonio Rossellino (?). Working at Florence and elsewhere, mainly in enamelled terracotta.

Cf. Vasari, iii, pp. 375-7, with Milanese's notes; and articles by Bacci and Fabriczy in *Rivista d'Arte*, 1904, pp. 49-62 and 139-42. W. Bombe in Thieme, *Lexikon*, v. Marquand, *Benedetto and Santi Buglioni* (1921), pp. ix-xxxii and 1-150.

FRIEZE OF THE CHAPEL OF SANTA CHIARA; *in situ*. Reliefs in polychrome enamelled terracotta. Repetitions of cherub-heads, the Agnus Dei, and the monogram of the Holy Name.

In 7720-1861

H. of frieze 1 ft. 3 in. (38 m.); it is made up of the following tiles: (A) A six-winged cherub's head, white on blue, with yellow halo; thirty-seven repetitions with slight variations; H. 15 in., W. 10 in. (38 × 25 m.). (B) A cherub's head on a larger scale, white on blue; two repetitions; H. 15 in., W. 15 in. (38 × 38 m.). (C) The Agnus Dei, white and yellow on blue (the ground grey and yellow) in a circular garland of yellow and purple fruits, pine-cones, ears of corn, white flowers and green leaves; nine repetitions; H. 15 in., W. 15 in. (38 × 38 m.). (D) The same, on a wider blue background; two repetitions; H. 15 in., W. 20 in. (38 × 505 m.). (E) The monogram of the Holy Name, yellow on blue, in a circular garland of yellow and purple fruits, pine-cones, ears of corn, and green leaves; nine repetitions; H. 15 in., W. 15 in. (38 × 38 m.). Arranged on

the three faces of the pillars and the three sides of the chapel as follows: A, A; D; B; A, C, A, A, E, A, A, C, A, E, A, A, C, A, A, E, A; A, C, A, A, E, A, A, C, A, E, A, A, C, A, A, E, A; A, C, A, A, E, A, A, C, A, E, A, A, C, A, A, E, A; B; D; A, A.

Phot. 60600 (general), 47656, 47657 (details). PLATE 59b.

Robinson, pp. 73-6. Cavallucci and Molinier, no. 385. Marquand, *Heraldry*, p. 98, no. 115; *Benedetto and Santi Buglioni*, p. 36, no. 32.

The chapel was built in 1493, probably by Simone Pollaiuolo, 'il Cronaca'; the frieze is presumably of the same date. Professor Marquand regards it as manifestly by Benedetto Buglioni, and compares the somewhat similarly treated monogram of the Holy Name on the ceiling of the refectory of San Pietro dei Casinensi at Perugia (ib., p. 13, nos. 6-8) which is

documentarily assigned to Benedetto. But the ascription of the frieze to him does not seem very certain.

Friezes of enamelled terracotta are not uncommon in similar positions in Tuscan churches

(a particularly fine example is that in the almost contemporary Madonna delle Carceri at Prato). The Santa Chiara Chapel probably affords the only opportunity outside Italy of studying such decorative work in its original surroundings.

SANTI BUGLIONI

SANTI DI MICHELE DI SANTI, born at Florence in 1494; died 1576. Pupil of Benedetto Buglioni; later collaborated with Tribolo. Working at Florence, Pistoia, and elsewhere, mainly in enamelled terracotta.

W. Bombe in Thieme, *Lexikon*, v. Marquand, *Benedetto and Santi Buglioni*, pp. xxxii-lxvi and 151 ff. See also bibliography for Benedetto Buglioni.

A RIVER-GOD. Oval relief in polychrome enamelled terracotta. He reclines on one side, a cornucopia (?) between his feet and an urn under his right arm. In a plain moulded border. 6863-1860

H. 1 ft. 3 in., W. 1 ft. 7 in. (38×48 m.). Enamelled in white, yellow, green, and blue; the white (of the body and border) mottled with blue to imitate marble.

Acquired in London: brought from the garden of a villa near Florence where it served as a fountain-jet—the mouth of the urn open for water. Phot. 62261. PLATE 60c.

Robinson, p. 72. Cavallucci and Molinier, no. 411.

A late imitation of the river-god designed by Michael Angelo for the Medici Chapel in San Lorenzo (c. 1524-34); probably based more

immediately on the two statuettes by Tribolo now in the Museo Nazionale at Florence (166 and 167). As according to Vasari (ed. Milanesi, vi. 88 and note; cf. Baldinucci, i, p. 557) Santi Buglioni (b. 1494; d. 1576), who was traditionally the last possessor of the secret of the Della Robbia method, collaborated in 1539 (cf. Marquand, *Benedetto and Santi Buglioni*, pp. xxxvi, 195 &c.) with Tribolo, it seems at least probable that this relief (not mentioned by Professor Marquand) is by him. Middle of the 16th century.

WORKSHOP

ANGELS DANCING. Reliefs in terracotta. Probably imitated from the marble altar-piece of the Nativity by Antonio Rossellino in the church of Monte Oliveto at Naples. Four angels in long robes dancing on clouds, hand in hand, in pairs; three angels dancing hand in hand. 152, 153-1869

No. 152. H. 1 ft. 1 in., L. 1 ft. 8 in. (335×51 m.).

No. 153. H. 1 ft. 2 in., L. 1 ft. 3½ in. (36×395 m.). Some remains of gesso ground for painting.

Acquired in Florence. Phot. 30951, 30952, 31063. PLATE 50 a and c.

Venturi, *Storia*, vi, p. 618 (as forgeries).

Imitations of the much admired angels in the

Monte Oliveto altar (*Denkmäler*, pl. 335) are not uncommon in the later altar-pieces of the Della Robbia workshop, e.g. in the Bargello (56, from Montaione), at Empoli, Poppi, and in the Hermitage at Leningrad; and it is quite possible that these terracottas are studies after the altar-piece made for a similar purpose.

THE NATIVITY. Circular relief in polychrome enamelled terracotta, the faces, hands, &c., left unglazed. The Virgin kneeling, facing to the left, adoring the Child who lies on the ground before her; behind Him is the young St. John the Baptist kneeling. In the background the ox and ass and two trees; above are two cherubs. The border is a garland of bunches of fruit. 5401-1859

Diam. 3 ft. 11 in. (1.19 m.). Enamelled in white, yellow, green, blue, brown and black; the unglazed parts intended for oil-painting. Acquired in Paris. Phot. 64768. PLATE 57*b*. Robinson, p. 58. Cavallucci and Molinier, no. 378. Marquand, *Andrea della Robbia*, II, p. 36, no. 139 (5).

The composition, which is not an uncommon one, is derived from *Andrea della Robbia*;

almost precisely similar reliefs, enamelled mainly in blue and white, are in the Louvre at Paris, the cloister of San Niccolò da Tolentino at Prato, and the Museo Nazionale at Florence (cf. Marquand, l.c.). The border, arranged in six sections of pine-cones (twice), grapes, apples (twice), and oranges with their foliage, is a good example on a small scale of the later garlands. First half of 16th century.

SAINT JOHN THE BAPTIST AS A CHILD. Statuette in polychrome enamelled terracotta, the face, hands, and feet left unglazed. He kneels on one knee, facing to the left, his hands joined in prayer. 1028-1855

H. 11½ in., W. 7½ in. (.295 × .12 m.). Enamelled in yellow and grey-blue.

Acquired in Paris. Phot. 33115. PLATE 58*c*.

The type is closely similar to that of the child St. John in the Nativity roundel (5401-1859),

reversed; separate statuettes of the child St. John generally represent him setting out to the desert, like that at the Musée de Cluny in Paris, no. 2800 (Marquand, *Giovanni della Robbia*, p. 53). First half of the 16th century.

A FRANCISCAN FRIAR (fragment). Relief in grey and white enamelled terracotta. He is kneeling with his head turned back, his right hand resting on the ground and his left raised to shield his eyes. 480-1864

H. 1 ft. 8 in., W. 2 ft. at base (.51 × .61 m.). Rough edges, the base flat.

Acquired in Paris; from the Piot collection (Sale, 1864, no. 93). Phot. 64383. PLATE 58*e*.

Cavallucci and Molinier, no. 394. Marquand, *Andrea della Robbia*, II, p. 74, no. 192.

Evidently a figure of Brother Leo from an altar-piece representing St. Francis receiving the Stigmata. The subject often occurs in the later

Della Robbia altars (though generally in small predella-reliefs), imitating the relief by *Andrea della Robbia* in the altar-piece of Santa Maria degli Angeli at Assisi; in this, however, Brother Leo is in quite a different attitude. In the predella of the altar-piece in the Campo Santo at Arezzo the figure occurs on a small scale in the same attitude but reversed. Late 15th or early 16th century.

A CHERUB SINGING, WITH A SCROLL. Relief in white enamelled terracotta. Four-winged, wearing a jewel on the forehead; the scroll inscribed AVE · MARIA · GRATIA in purplish-black. 478-1864

H. about 1 ft. 1 in., W. 1 ft. 7½ in. (.33 × .5 m.). The eyes painted in purplish-black. Damaged and repaired.

Acquired in Paris, from the Piot collection

(Sale, 1864, no. 91). Phot. 66359. PLATE 60*b*. Marquand, *Andrea della Robbia*, II, p. 71, no. 187. Early 16th century.

A CHERUB WITH A LABEL. Relief in blue and white enamelled terracotta. Two-winged, the label black edged with blue. 72-1866

H. 1 ft. 1½ in., W. 1 ft. 7½ in. (.34 × .5 m.). The eyes painted in purplish-black. Damaged and repaired.
Acquired in Florence. Phot. 66359. PLATE 60b.

Cavallucci and Molinier, no. 388. Marquand, *Giovanni della Robbia*, p. 209, no. 209.
Early 16th century; the type seems to suggest the work of Andrea rather than Giovanni.

THE LAST SUPPER. Relief in polychrome enamelled terracotta. Christ seated in the centre with six apostles on each side of him behind a long table. To the left under the table is a dog with a bone. 3986-1856

H. 1 ft. 10 in., W. 5 ft. 4 in. (.565 × 1.625 m.). Enamelled in white, yellow, green, blue, mauve, purple, brown, and black, the faces and hands in semi-translucent glaze to produce an effect of flesh-colour; the background white with a recessed blue border. The panel is made up of four sections.

Acquired in Paris. Phot. 66350. PLATE 54b.
Robinson, p. 67. Cavallucci and Molinier,

no. 412. Marquand, *Giovanni della Robbia*, p. 120, no. 123.

One of the later productions of the Della Robbia school, probably imitated from a painting. Professor Marquand relates it to a predella in the Bargello (ib., no. 122), which is itself related to Giovanni's work at Galatrona and Cerreto Guidi. First half of 16th century.

ST. ANTHONY OF EGYPT. Statuette in polychrome enamelled terracotta, the head and hands left unglazed. He stands, holding a book, in a brown and black habit, a black and white pig by his side; on a dull green base. 2413-1856

H. 2 ft. 11 in. (.89 m.). Enamelled, besides the above-mentioned colours, in blue and yellow; the unglazed parts intended for oil-painting. The back unfinished.

Acquired in Paris. Phot. 66364. PLATE 53d.
Robinson, p. 71. Cavallucci and Molinier,

no. 415. Marquand, *Andrea della Robbia*, II, p. 263, no. 436.

Forming a pair with the following figure, and probably designed to stand with it on either side of an altar-piece.

First half of 16th century.

ST. STEPHEN. Statuette in polychrome enamelled terracotta, the head and hands left unglazed. He stands, holding book and palm, in a long blue dalmatic, with stones on his shoulder and head; on a grey base. 2414-1856

H. 2 ft. 11 in. (.89 m.). Enamelled, besides the above-mentioned colours, in white, yellow, and green; the unglazed parts intended for oil-painting. The back unfinished.

Acquired in Paris. Phot. 66364. PLATE 53f.

Robinson, p. 71. Cavallucci and Molinier, no. 415. Marquand, *Andrea della Robbia*, II, p. 263, no. 436.

First half of 16th century.

THE DESCENT OF THE HOLY GHOST. Circular relief in polychrome enamelled terracotta, mainly white on blue. The Holy Ghost as a Dove descending with a glory or rays upon six kneeling figures in surplices. The border is of

bunches of white roses, alternately single and double, between egg-and-tongue and leaf mouldings. 7413-1860

Diam. 4 ft. 3 in. (1.295 m.). Enamelled in white, blue, purple, pale brown and black; the border in white and green on a purple ground. Coarsely modelled and glazed, and very roughly put together.

Acquired in Florence; originally let into a vaulted ceiling. Phot. 64401. PLATE 574.

Robinson, p. 69. Cavallucci and Molinier, no. 406. The relief (which apparently is not mentioned by Professor Marquand) seems to

represent the gift of the Holy Ghost at Ordination rather than at Pentecost; besides the surplices the kneeling figures, who are of different ages, wear a deacon's stole (?) over one shoulder. The border, which may not have originally belonged to the medallion, is almost exactly similar to that surrounding the Nativity by Luca della Robbia (7752-1862) but on a purple instead of a white ground.

First half of 16th century.

THE VIRGIN ADORING THE CHILD CHRIST, with the young St. John the Baptist. Relief in polychrome enamelled terracotta; rounded top. The Virgin half-length, with folded hands; the Child lying before her, St. John behind Him; in the background a large cluster of lilies. 412-1854

H. 2 ft. 2½ in., W. 1 ft. 6½ in. (.67×.47 m.). Enamelled in white, yellow, green and blue. Glaze of poor quality, the colours considerably blurred.

Acquired in London. Phot. 66366. PLATE 60d. Robinson, p. 70. Cavallucci and Molinier, no. 407.

Similar reliefs are in the Museo Nazionale (32)

at Florence, and elsewhere; compare one formerly in the Casa Castracane-Staccoli at Urbino (Cavallucci and Molinier, p. 148, illustrated); the composition is derived from the circular relief by Antonio Rossellino (marble in the Museo Nazionale (190); terracotta at Berlin, K.F.M. v. 141).

First half of 16th century.

ST. JEROME IN PENITENCE. Relief in polychrome enamelled terracotta, with parts left unglazed. He kneels to the left before a crucifix in the desert, surrounded by various animals; in the background a man with a camel. 4235-1858

H. 1 ft. 4½ in., W. 1 ft. 1 in. (.42×.33 m.). Enamelled in white, yellow, green, blue, purple and brown; the flesh-parts left unglazed for oil-painting. Glaze and modelling very poor in quality.

Acquired in Paris. Phot. 66365. PLATE 60f.

Robinson, p. 70. Cavallucci and Molinier, no. 414.

There is a somewhat similar relief in the Casa Buonarroti at Florence.

First half of 16th century.

ECLECTIC WORKS

THE ANNUNCIATION. Relief in white enamelled terracotta with remains of gilding; rounded top. The Virgin standing to the left in front of a canopied bed, the angel kneeling before her holding a lily; above him God the Father in a glory of cherubs with the Holy Spirit as a Dove. The pilasters each side are decorated with grotesque patterns; the rounded top terminates in a palmette and the base is supported on two brackets. 7235-1860

H. 8 ft., W. 4 ft. 6 in. (2.44×1.37 m.). The surface has been damaged and repaired; the glaze is uneven and very thin in places. The two principal figures are nearly in full relief.

Acquired in London. Phot. 61800. PLATE 37b. Robinson, p. 68. Cavallucci and Molinier, no. 393. Marquand, *Giovanni della Robbia*, p. 121, no. 127.

A production of the better class, imitated from the fresco designed by Domenico Ghirlandaio in Santa Maria Novella, from which the figure of the angel (who reappears in a relief in the Borgo San Jacopo at Florence) is copied with the least possible alteration; probably also influenced by the sandstone relief by Donatello in Santa Croce.

The grotesque reliefs on the pilasters and other decorative details are closely similar to those on the fountains at Cerreto Guidi (dated 1511; cf. Marquand, *ib.*, pp. 49 ff., no. 42, and Cruttwell, pp. 231, 232). Galatrona (dated 1518; cf. Marquand, *ib.*, p. 112, no. 115) and other late works; the fountain reliefs show similar imitative tendencies, almost the whole of the panels being adapted from the frescoes by Domenico Ghirlandaio and his pupils in Santa Maria Novella, and this Annunciation seems very possibly to be the work of Giovanni, to whom the Galatrona fountain is documentarily assigned.

About 1510–20.

THE ANNUNCIATION. Relief in polychrome enamelled terracotta. The scene is represented in a vaulted hall, the Virgin seated, book in hand, before a desk to the right and the angel running in to greet her; above are God the Father with cherubs and the Holy Spirit as a dove.

4065–1856

H. 2 ft. 1 in., W. 1 ft. 9½ in. (·640×·55 m.). Enamelled in white, yellow, green, blue and purplish-brown; the faces, &c., left unglazed. In a frame of painted and gilt wood.

Acquired in London; from the Orford collection. Phot. 35475. PLATE 60c.

Robinson, p. 70. Cavallucci and Molinier, no. 408. Marquand, *Benedetto and Santi Buglioni*, p. 133, no. 156.

A late work, the glaze carelessly applied and partly wiped off on the hands and hair. The figure of the angel, the architecture, &c., are imitated from the marble altar-piece by Bene-

detto da Maiano in the church of Monte Oliveto at Naples (illustrated, *Denkmäler*, pl. 356). Closely similar figures are arranged in a pointed lunette of about the same period from Montedomini now at the castle of Vincigliata near Florence. Both are ascribed by Professor Marquand to Benedetto Buglioni. First half of 16th century; the Vincigliata lunette may be datable by the arms, which commemorate a marriage in 1508. It has also been suggested that, like the following number, this relief is a contemporary imitation of Della Robbia work done in the Marches or Romagna.

BOY WITH A SQUIRREL. Figure in polychrome enamelled terracotta, mainly white. He is seated on the stump of a tree holding a squirrel on his left knee.

A 9–1932

H. 1 ft. 7½ in. (·5 m.). The figure white, the eyes, the squirrel, the tree and ground purple. Phot. 67023. PLATE 38a.

The terracotta appears to belong in subject to a group of similar figures made, according to Marquand, in the atelier of Andrea della Robbia as garden ornaments (*Andrea della Robbia*, II, pp. 182–4). A figure of a boy in the Liechten-

stein collection at Vienna (Marquand, fig. 253) has a very similar squirrel, but the quality of the modelling and the glaze of the present example is markedly different and it is probable that it is a provincial copy of Della Robbia work done perhaps in the Marches or Romagna. The date is in the first half of the 16th century.

JULIUS CAESAR. Circular relief in blue and white enamelled terracotta. Profile head, crowned with laurel, turned to the right; in very low relief. 2555-1856

Diam. 1 ft. 3 in. (.38 m.). The eye painted in black. Careful glazing; with some damaged places.

Acquired in Paris. Phot. 64388. PLATE 59a.

Robinson, p. 67. Cavallucci and Molinier, no. 399. Perhaps made in imitation of the pro-

file reliefs of Roman emperors by Mino da Fiesole; about 1500. The type bears some resemblance to the circular engraving by Marc Antonio (see Delaborde, *Marc-Antoine Raimondi*, pp. 248, 249), but is hardly close enough to have been copied from it.

A PIETÀ. The Virgin with the dead Christ, St. Mary Magdalene, and St. John. Group in polychrome enamelled terracotta, partly painted in oil-colours. The dead Christ lying on the ground, his shoulders supported by St. John, who kneels to the left; behind him kneel the Virgin, holding the head of Christ, and St. Mary Magdalene to the right at his feet with a vessel of ointment. 409-1889

Greatest H. of group 2 ft. 10 in., W. 4 ft. 10 in. (.86 × 1.47 m.). Enamelled in white, yellow, blue and green; painted in oil-colour (modern or largely restored) in flesh-colour, red, green and gold. Made in five separate pieces, which do not fit quite accurately at the base on which three of them stand.

Acquired in Siena. Phot. 57450. PLATE 55b.

Schubring, p. 142; illustrated p. 137. Cruttwell, p. 345. Fabriczy, *Kritisches Verzeichnis*, III. 19. Marquand, *Andrea della Robbia*, I, p. 176, no. 104.

When at Siena, this group appears to have been ascribed to Cozzarelli or to the 17th-century artist Giovanni Gonelli called Il Cieco da Gambassi; but it bears little or no resemblance to the work usually attributed to the former artist, e.g. the Pietà in the convent of the Osservanza near Siena (which is, however, given by Dr. Schubring to Francesco di Giorgio), though it is certainly nearer to the Pietà

in the same church attributed to Gonelli. Both ascriptions are set aside by Dr. C. von Fabriczy, who assigns the group to a Siennese follower of the Della Robbia working about 1530-40. The composition seems to be based on the lunette by Giovanni della Robbia now in the Museo Nazionale at Florence (37, from the convent of the Annunziata); but the facial types and drapery are completely different from those of any identified artist of the school. It is difficult to understand Professor Marquand's ascription of this puzzling group to Andrea himself; especially as it seems to be by comparison with the Bibbiena altar (ib. II, p. 247, no. 416) which he merely assigns to the workshop.

For Giovanni Gonelli cf. *Emporium*, XXXI (1905), p. 122; the figure of the Magdalene in this group may be compared with that in the Pietà by him in San Vivaldo near Certaldo.

See also p. 154. for two terracotta busts by Gonelli.

CHRIST BEARING THE CROSS; the Via Dolorosa. Circular relief in white and blue enamelled terracotta. To the left is Christ with the Cross, driven forward and dragged by soldiers; to the right three mourning women and a child. In the background is a triumphal arch. 748-1877

Diam. 1 ft. 5 in. (.43 m.). Low relief, the surface much cracked, apparently owing to an accident in the firing, chipped and restored. In a (modern) gilt frame.

Acquired in London. Phot. 66360. PLATE 60a. Cavallucci and Molinier, no. 400.

A 16th-century adaptation, probably from a picture.

HERALDIC AND ARCHITECTURAL

The whole heraldic work of the Della Robbia family and their atelier has been admirably treated by Professor Marquand, *Della Robbia Heraldry*, 1919.

STEMMA OR SHIELD OF ARMS. Polychrome and enamelled terracotta, partly in relief. The shield and *impresa* are those of the Florentine family of Spini. Inscribed, SIMONETTO · DI CHORSO · DALL ARENA · PODESTA · M.D. XII. The white border is made up partly of an egg-and-tongue moulding, partly of an imbricated and flower pattern. 7397-1860

H. 2 ft. $\frac{1}{2}$ in., W. 1 ft. 8 in. (.62 × .51 m.). Enamelled in white, yellow, blue and black, part of the shield left unglazed to be painted in red.

Acquired in Florence. Phot. 45163. PLATE 59d. Cavallucci and Molinier, no. 404. Robinson, p. 72. Marquand, *Heraldry*, p. 195, no. 250 (as atelier of Andrea); for the arms (Spini, not Corso) cf. the *stemma* at Cutigliano, ib., p. 167, no. 207.

Probably removed from the walls of some *Palazzo pubblico*, where it recorded the holding

of the office of *Podestà* or governor in 1512; the lettering is singularly beautiful in design and execution.

With it was acquired a tablet of enamelled terracotta (7397A-1860; H. 6 in., W. 12 $\frac{1}{2}$ in.; .15 × .32 m.), inscribed GIOVANNI · SALVETTI PODESTA · E · CAPITANO · MCCCCLIII · E · MICHELE · SVO · FIGLILO · PODESTA · MDXIII. Cf. Marquand, ib., p. 208, no. 268. Giovanni Salvetti had been a prior in Florence in 1455 and 1459, Michele his son in 1499.

STEMMA OR SHIELD OF ARMS. Relief in polychrome enamelled terracotta. The shield is that of the Florentine family of Dalla Rena. The white border is a well-designed egg-and-tongue moulding, surmounted by a leaf-pattern at the top. 4517-1858

H. 1 ft. 8 in., W. 1 ft. 5 $\frac{1}{2}$ in. (.51 × .445 m.). Enamelled in white, yellow, blue and mottled purplish-red.

Acquired in Paris. Phot. 66572. PLATE 59f.

Robinson, p. 72. Cavallucci and Molinier, no. 404. Marquand, *Heraldry*, p. 199, no. 256 (as atelier of Andrea).

Late 15th or early 16th century.

STEMMA OR SHIELD OF ARMS. Circular relief in white and purple enamelled terracotta. The shield is that of a member of the Florentine family of Minerbetti holding some Papal appointment. 62-1882

Diam. 1 ft. 6 in. (.455 m.). The ribbons of the white shield enamelled in yellow. The purple ground chipped.

Obtained in Florence. Phot. 64382. PLATE 57d. Cavallucci and Molinier, no. 405. Marquand, *Heraldry*, p. 184, no. 234.

Professor Marquand very plausibly suggests

that the *stemma* was made for Francesco Minerbetti, Bishop of Arezzo, a personal friend of Leo X; and dates the work about 1510. But several of the Minerbetti tombs in S. Maria Novella have shields with a similar addition of crossed keys, e.g. that of Tommaso Minerbetti, d. 1499.

STEMMA OR SHIELD OF ARMS. Circular relief in polychrome enamelled terracotta. The shield is that of Becchi-Fibbiai. The border is an egg-and-tongue and beaded moulding in white and yellow. 4563-1858

Diam. 3 ft. 4 in. (1·15 m.). Enamelled in white, yellow, green, blue, purplish-red and brown.

Acquired in Paris. Phot. 66355. PLATE 57c.
Robinson, p. 71. Cavallucci and Molinier,

no. 403. Marquand, *Heraldry*, p. 83, no. 95 (as atelier of Andrea).

Professor Marquand dates the *stemma* about 1490, which seems a little early.

FRAME FOR A CIRCULAR PANEL. Relief in green and white enamelled terracotta. The border is of poppy-heads, leaves, and small flowers between an egg-and-dart and leaf moulding. 43-1891

Diam. 2 ft. 10 in., W. 7½ in. (.865 and .19 m.). The flowers show pinkish remains of gilding, the ribbon binding the wreath is pale blue. Acquired in Florence. Phot. 64382. PLATE 57d. Marquand, *Andrea della Robbia*, II, p. 15, no. 119.

Good work, probably about 1500 or earlier (Marquand, *c.* 1470-80); the regular repetition of small bunches often occurs in borders surrounding work by Andrea della Robbia.

BORDER OF FRUIT, FOLIAGE, AND FLOWERS. Fragments of a relief in polychrome enamelled terracotta, embedded in a strip of plaster. 750-1877

L. 8 ft. 6 in., W. 11½ in. (2·59 × .29 m.). Enamelled in white, yellow, green, blue and purple.

Acquired in London. Phot. 66361 and 66362. PLATE 22a and b.

Cruttwell, p. 345.

The fragments originally formed part of the border of a large tondo or lunette and the arrangement in a straight line involves a slight distortion of some bunches; these bunches are separate, the stems tied with blue ribbon. There are thirteen fragments in all. (1) Ribbon and parts of foliage (chestnut?). (2) Oranges.

(3) Ribbon and parts of foliage (apple). (4) Lemons. (5 and 6) Ribbon and pomegranates. (7 and 8) Apples. (9) Ribbon and parts of foliage (pine). (10) Oranges. (11 and 12) Ribbon and poppy-heads. (13) Apples. Each fruit is accompanied with its own foliage and with white flowers, bean-pods, small plums, and other fruit. The whole must have been a good example of the later type of garlands, resembling those designed by Giovanni; it may be compared with the far finer garland by Luca della Robbia (6740-1860) on the same wall.

PARTS (2) OF A SEMICIRCULAR ARCHITRAVE WITH CHERUB-HEADS. Reliefs in polychrome enamelled terracotta, the heads unglazed. Each section has a six-winged cherub-head, with a bead-and-button moulding above and a cord moulding below. 7417 and 7419-1860

L. of each section about 1 ft. 8 in., H. 10¼ in. (.51 × .27 m.); the span of the complete arch would have been rather over 9 ft. Enamelled in white, yellow, purple and other colours.

Acquired in Florence. Phot. 66363. PLATE 59c. Robinson, p. 67. Cavallucci and Molinier,

no. 387.

First half of 16th century. There are two similar sections (7418 and 7420-1861) in the Circulation collection; 7417 has a 1 incised at the top; 7419 an 8. Other sections of the same architrave are in existence.

TABERNACLE. Relief in polychrome enamelled terracotta; rounded top. On each side of the door-opening are angels holding curtains, and above is a dove; the whole between pilasters surmounted by a frieze of cherub-heads between heavy mouldings. Below is a console outlined by cornucopias with a space for a shield of arms (missing); above which is a flat band with a circular opening and the words *HIC · EST · PANIS · VIVVS QUI · DE CELO DESCENDIT*. In the lunette is the Child Christ standing on the chalice, blessing between two cherub-heads; on each side hang heavy garlands of fruit and flowers. 6736-1860

H. 4 ft. 3 in., W. 2 ft. (1·295 × ·61 m.). Enamelled in white, yellow, green, blue, purple, brown and black; coarse modelling and glaze.

Acquired in Florence. Phot. 2715. PLATE 59c. Robinson, p. 69. Cavallucci and Molinier, no. 413.

Some of the motives of decoration are imitated, on a reduced scale, from the tabernacles by Giovanni at the SS. Apostoli at Florence (Marquand, *Giovanni della Robbia*, p. 15, no. 11) and elsewhere (ib., pp. 95-106, nos. 94-108). First half or middle of 16th century (?).

FIVE VASES. One in white and four in blue enamelled terracotta. All with double handles, which in four cases are in the form of dolphins.

The white vase 41-1891, H. 1 ft. 4 in. (·41 m.); the blue vases 481-1864, 197-1879, 244-1894, 642-1897, H. each 10½ in. (·27 m.).

Marquand, *Giovanni della Robbia*, p. 39, no. 35. Another blue vase (2534-1856) is now in the Bethnal Green Museum.

NOTE. Other examples of the work of the Della Robbia atelier are included in the Circulation collection, available for loan to provincial museums, and in the collection exhibited at the Bethnal Green Museum.

These are:

THE VIRGIN ADORING THE CHILD CHRIST (4032-1856). Robinson, p. 58. Cavallucci and Molinier, no. 377. Marquand, *Andrea della Robbia*, II, p. 22, no. 125 (10). Cf. 7596-1861. Circulation.

THE VIRGIN ADORING THE CHILD CHRIST (249-1894). Marquand, *Andrea della Robbia*, II, p. 22, no. 125 (11). Cf. 7596-1861. Circulation.

CONSOLE WITH TWO ANGELS (4033-1856). Marquand, *Andrea della Robbia*, II, p. 76, no. 200. Circulation.

PARTS OF AN ARCHITRAVE WITH CHERUB-HEADS (7418-1860, 7420-1860). Robinson, p. 67. Cavallucci and Molinier, no. 387. Cf. 7417 and 7419-1861. Circulation.

MASK OF A LION (7394-1860). Circulation.

FRAGMENT: A HEAD SURROUNDED WITH RAYS (7843-1861). Circulation.

BASKET OF FRUIT (749-1877). Cf. Marquand, *Giovanni della Robbia*, p. 217, nos. 224 ff. Circulation.

LUNETTE: CROSSED KEYS SURMOUNTED BY A HALF-LENGTH FIGURE OF CHRIST BLESSING (45-1882). Circulation.

SAINT MARTHA (1090-1855). Statuette. Robinson, p. 68. Cavallucci and Molinier, no. 416. Marquand, *Giovanni della Robbia*, p. 29, no. 18. Bethnal Green Museum.

BUST OF A NEGRESS (479-1864). Bethnal Green Museum.

THE MASTER OF THE UNRULY CHILDREN

THE MASTER OF THE UNRULY CHILDREN (*Meister der unartigen Kinder*) is an unidentified later artist (second half of the fifteenth century?) carrying on the tradition of Donatello, probably in Florence; named from the two characteristic groups in this Museum (253-1876) and at Berlin. The work ascribed to him is almost exclusively in terracotta and in the round.

Bode, *Florentiner Bildhauer*, pp. 232-8, reprinted with alterations from the Berlin *Jahrbuch*, xi (1890); cf. also *Denkmäler*, text, pp. 55-6, and *Ämtliche Berichte*, June 1914, p. 263.

TWO BOYS QUARRELLING, with a sack on the ground. Group in terracotta. They are half-seated on a block, each tugging at the other's hair; the boy on the right biting the finger of the boy on the left. 253-1876

H. 11 in. (.28 m.). The left arm of the boy on the right broken off. The remains of gesso grounding show that the group was originally painted or gilt.

Acquired in Florence. Phot. 13188, 49000. PLATE 61b.

V. & A. M., *A Picture Book of Children*, 1927, pl. 2. Fabriczy, *Kritisches Verzeichnis*, II. 162. Bode, *Denkmäler*, pl. 157b, p. 56 (as an early replica); *Florentiner Bildhauer*, pp. 233-4. Erwin

Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 448.

There seems no reason whatever to doubt that this group is from the master's own hand, like the gilt or rather bronzed pendant of a boy and girl fighting (K.F.M. v. 213), at Berlin. The motive may perhaps be imitated from the antique; cf. S. Reinach, *Revue Archéologique*, 4^e S., xx (1912), p. 381.

ST. JOHN THE BAPTIST AS A CHILD. Bust in terracotta. The head leaning slightly to the left; the dress roughly indicated on the shoulders. 4496-1858

H. 10 in. (.255 m.). Broken and repaired. On the original base of painted wood.

Acquired in Paris. Phot. 13187, 49001. PLATE 62e.

Robinson, p. 102. V. & A. M., *A Picture Book of Children*, 1927, pl. 1. Bode, *Florentiner Bildhauer*, p. 234. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 448.

A characteristic example on an unusually large scale of the features typical of the artist. The Robinson catalogue notes the existence of other repetitions. It may perhaps be compared with the charming terracotta head of a child (Christ?) in the Musée Wicar at Lille (Gonse, *Les Chefs-d'Œuvre des Musées de France*, 1904, fig. p. 215).

CHARITY. Group in terracotta. Charity is seated with a struggling child on her knee; a second child stands to her right, and a third kneels crying to her left. A 56-1920

H. 1 ft. 11½ in. (.605 m.). The group, which was originally painted, shows some traces of gesso and colouring still remaining.

Acquired (in London) from the Zeiss collection (Sotheby's, March 1920), no. 8. Purchased after the sale, under the bequest of the late

Francis Reubell Bryan. Phot. 49003. PLATE 61d. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 448. Fabriczy, *Kritisches Verzeichnis*, II. 64; where it is regarded as a copy from a lost group.

The group was acquired by the original owner

in Florence about 1896; it was exhibited in the *Renaissance-Ausstellung* at Berlin in 1897 (*Catalogue*, p. 83, with note by Von Tschudi). The central figures are repeated as a Virgin and Child at Berlin (K.F.M. v. 211) and in a group from the collection of Mrs. Benjamin Thaw, sold at Christie's (June 23, 1932, lot 91); compare also a Charity with one child in the Berlin museum (K.F.M. v. 212). There are other

versions of the complete group, one of them (with the head restored) in the Birmingham Museum. The figures of the children are closely allied to those in the group of Two Boys Quarrelling; the curious angular head-dress or aureole reappears in the Charity with one child at Berlin and (as an aureole) in some contemporary Italian paintings.

TWO WINGED BOYS. Figures in sandstone (*pietra serena*) probably forming the base of a console or bracket. They are struggling apart, shouting, with their legs intertwined. 5769-1859

L. 1 ft. 10½ in. (.575 m.). The upper part of the body of the boy to the left, one arm of the boy to the right, and almost the whole of the bracket broken away.

Acquired in Florence. Phot. 2784, 49002.
PLATE 61c.

Robinson, p. 155 (ascribed to Francesco di Sangallo). Bode, *Florentiner Bildhauer*, p. 234. If this noble fragment can be accepted as being by the same hand as 273-1875, it must probably be placed at a rather later period; the forms of the children already suggest the 16th century.

THE MASTER OF THE STATUETTES OF SAINT JOHN (SCHOOL OF VERROCCHIO?)

THE MASTER OF THE STATUETTES OF ST. JOHN (*Meister der Johannesstatuetten*); a Florentine artist of the end of the fifteenth and early part of the sixteenth century. Working in terracotta and in the round, chiefly under the influence of Verrocchio.

Bode, in *Zeitschrift für bildende Kunst*, XIII (1902), pp. 1-4. See also the note by Dr. Frida Schottmüller in the *Berlin Catalogue* (K.F.M. v. 232-3). W. Biehl in *Zeitschrift für bildende Kunst*, XXIII (1912), pp. 171-4. L. Planiscig, in *Vienna Jahrbuch*, N.F. III (1929), pp. 83-4, where this group of terracotta figures is associated with various Siennese artists.

ST. JOHN THE BAPTIST. Statuette in terracotta. He is seated in a garment of camel's hair on a pile of rocks beside a spring, his right hand to his breast, his left holding a scroll. 7575-1861

H. 1 ft. 9 in. (.535 m.). The base irregularly pierced with small vertical holes, apparently for the insertion of reeds or stems; a hole at the back of the head for an aureole.

From the Gigli-Campana collection; Migliarini, p. 37, pl. XII (as Donatello). Phot. 63780.

PLATE 61a.

Robinson, p. 106. Fabriczy, *Kritisches Verzeichniss*, II. 171. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, II (1930), p. 449.

There are somewhat similar figures at Berlin (K.F.M. v. 233), in the Wallace Collection

(Catalogue, J. G. Mann, *Sculpture*, 1931, S. 55), in the Bargello, and elsewhere (cf. Bode, *Florentiner Bildhauer*, p. 316); another, apparently glazed in the Della Robbia workshop, is in the

Eissler collection at Vienna. A painted terracotta example from the collection of Count Oriola was sold at Amsterdam (April 13, 1932, no. 48, pl.).

ST. JOHN THE BAPTIST AS A YOUNG MAN. Bust in terracotta. The head, with thick clustering curls, turned upwards, the lips parted; the shoulders draped in an elaborately folded mantle, tapering to the base. 6819-1859

H. 1 ft. 6 in. (.46 m.). The head only in terracotta, with traces of red paint, the drapery a later addition in painted stucco. Several breakages repaired, especially at the neck. On a turned wood base.

Acquired in Florence (presented by Signor Freppa). Phot. 12869. PLATE 63b.

Robinson, p. 101, as of the period of Dona-

tello. The drapery suggests a considerably later date; the head is somewhat similar to that of the large statuette of St. John illustrated in the *Zeitschrift für bildende Kunst*, xiii (1902), p. 3, and may very well be the work of the 'Master of the Statuettes of St. John', like the bust (ib., p. 1) at Florence.

ST. JOHN THE BAPTIST. Bust in terracotta. The head looking upwards, the arms separate from the body; in a camel's-hair garment. 7616-1861

H. 7½ in. (.2 m.). Traces of gesso ground, and remains of dark painting. A hole at the back of the head for an aureole. On an oval stand, sunk in an (old) walnut wood base.

From the Gigli-Campana collection; Migliarini, p. 63, pl. LXXVI (as Antonio Rossellino). Phot. 59800. PLATE 62b.

Robinson, p. 105.

An unusually small example of a Giovannino, possibly by the 'Master of the Statuettes of St. John', though the bust, hair, and eyes show rather different treatment. The type is as in most cases derived from Verrocchio; cf. the bust at Berlin, K.F.M. v. 177.

LATTER PART OF THE FIFTEENTH CENTURY

HEAD OF A BOY. Bronze. The head upturned, the mouth open. 4-1894

H. 6¼ in. (.175 m.). Broken off at the neck; there is a hole for fastening below the chin, and a flawed hole in the right ear. The eyes have the pupils incised. Black lacquer patina, partly cleaned off the greenish surface of the bronze. Acquired in London. Phot. 64303. PLATE 29c. A similar bronze head in the Wallace Collection (*Catalogue*, p. 26; Bode-Murray Marks, pl. cx, as North Italian, early 16th century, partly under the influence of the antique); others in the Bargello and elsewhere. A particularly charming head of this type is in the Vienna Museum (Planiscig, *Die Bronzeplastiken*, 1924,

no. 140, p. 77); a repetition of the Bargello head now at Berlin has been ascribed by Dr. von Bode (*Ämtliche Berichte*, xxxvi (1915), cols. 65-6, 69-71) to Antico, and the whole group is associated by Dr. Planiscig (*Venezianische Bildhauer*, pp. 343-5) with the Renaissance imitators of the antique in Venice. The type and treatment seem, however, to suggest that a Florentine origin for this group of heads (evidently made for some decorative purpose) is more probable, and the date may well be still within the 15th century.

A Florentine 15th-century terracotta head of

CATALOGUE OF ITALIAN SCULPTURE

a baby in the Horne collection (no. 115) is rather similar in type. The carved marble square base with cherub-heads (152-1891) on which the bust stands, probably designed to

take a torch or banner-staff in a church, is Florentine work of the second half of the 15th century.

CRUCIFIX. Figure in painted wood. The head leaning on the right shoulder, the legs straight. The loin-cloth knotted on the left side. A 5-1927

H. 1 ft. 7½ in. (.49 m.). Some of the toes missing. The paint a good deal worn.

Acquired in London. Phot. 59131. PLATE 47b.

A rather similar crucifix at Berlin is described as Florentine work of about 1500 (K.F.M. v. 231).

BUSTS IN TERRACOTTA, ETC.

(PORTRAIT BUSTS BASED ON DEATH-MASKS)

The practice of moulding in gesso from the faces of the dead is described by Vasari (iii. 372; cf. also viii. 87-8, and Baldinucci, I, p. 538) as the invention of Verrocchio. It was in fact in use before he began working; apart from the disputed death-mask of Dante, the death-mask of Brunelleschi (d. 1446) is preserved in the Museo dell' Opera at Florence. But it is quite possible that he was responsible for the widespread use of such mouldings in the second half of the century. These were either preserved by themselves (as in the case of the mask of Lorenzo de' Medici belonging to the Società Colombaria in Via de' Bardi (illustrated in Mrs. Ross, *Florentine Villas*, 1903; N. Tarchini, *Il Palazzo Medici Riccardi*, 1930, pl. xvii) now exhibited in the Medici Museum in the Riccardi Palace), or more usually fitted to modelled shoulders so as to make a bust. There is an important note on the subject by J. von Schlosser in the Vienna *Jahrbuch*, xxix (1910-11), pp. 217-19; see also the *Burlington Magazine*, xliii (1923), p. 303, Ernst Benkard, *Das ewige Antlitz*, 1927 (English translation, 1929), and Dr. A. N. Zadoks-Josephus Jitta, *Ancestral Portraiture in Rome*, 1932.

HEAD OF A MAN IN A GARLAND. Circular relief in terracotta. He looks downward, wearing a ridged cap and a plain gown; in a shell encircled by a garland of berried laurel. 66-1882

Diam. 2 ft. (.615 m.). The original colour (dark cap and gown) well preserved.

Acquired in Florence. Phot. 20068. PLATE 62f. V. & A. M., *A Picture Book of Portraits*, 1927, pl. 1. *Bulletin de la Société Nationale des Antiquaires de France*, 1882, p. 219. *Burlington Magazine*, xliii (1923), p. 304, plate B.

A pendant to this relief, formerly in the Courajod collection, with the head of a woman, is

illustrated in the *Bulletin*, 1882, p. 163. The head in each case is clearly based on a death-mask, of which the eyes have hardly been opened; the shell and garland are closely similar to those surrounding a small relief of the Madonna at Berlin (K.F.M. v. 217). The date seems to be towards the end of the 15th century.

FIFTEENTH CENTURY

AN OLD MAN. Bust in terracotta, on the original base of painted and gilded wood. Clean-shaven, wearing a plain gown. 322-1894

H. 1 ft. 4½ in., W. 1 ft. 7½ in. (·43 × ·505 m.). Traces of colour. The front has been broken and repaired and the neck cracked. Acquired in Florence. Phot. 20067. PLATE 63f.

The face is directly taken from a death-mask; the lower part of the bust appears to be in painted stucco. The bust may date from about the middle of the second half of the 15th century.

AN OLD MAN. Bust in terracotta. Clean-shaven, with long thin hair; wearing a plain tunic. 4906-1858

H. 1 ft. 8 in. (·51 m.). A chip on the right cheek; part of the lower edge broken under the left shoulder.

Acquired in London. Phot. 11933, 66571. PLATE 63c. Robinson, p. 99.

The face is based directly on a death-mask, and rather carelessly fitted on to the roughly modelled head and shoulders; the latter are disproportionately large. The bust may date from about the middle of the second half of the 15th century.

A MAN. Bust in terracotta. Probably one of the Capponi family. He is clean-shaven, wearing a chaperon and gown. 7588-1861

H. 1 ft. 8½ in. (·525 m.). Some chips at the back.

From the Gigli-Campana collection; obtained by Signor Gigli from the library of the Villa Capponi at San Frediano; Migliarini, p. 85, pl. CII. Phot. 20075. PLATE 63a.

Robinson, p. 99.

The head is from a death-mask. The dress would suggest a date soon after the middle of the 15th century; but the wearer, as an elderly man, may have kept to a slightly old-fashioned style.

MODELLED BUSTS

A FRIAR. Bust in terracotta. Looking straight forward, a tuft of hair on his forehead; wearing the Franciscan habit. 4599-1858

H. 1 ft. 10 in. (·565 m.). Slight traces of paint. Acquired in London, from the Trollope collection. Phot. 64372. PLATE 63e. Robinson, p. 100.

The bust is completely modelled. It was originally described as a portrait of Savonarola, to whom it bears no resemblance. The date is probably late in the 15th century.

A FRIAR. Bust in terracotta, with remains of colour. His bare head is thrust forward on the lean neck; wearing the Franciscan (?) habit. 217-1894

H. 1 ft. 2½ in. (·37 m.). The colour that has remained is mainly red. On a modern base. Acquired in Paris. Phot. 20076. PLATE 63d. There is a rather closely similar bust of San Bernardino (?) in the sacristy of San Giobbe at

Venice; described in the *Cicerone* (1910) as Venetian, 15th century, and given by Paoletti, *l'Architettura e la Scultura . . . in Venezia* (p. 197 and fig. 106), to Bellano.

STATUETTES IN TERRACOTTA

LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY

ST. SEBASTIAN. Statuette in terracotta. He stands naked in front of a tree-trunk, his hands tied behind him, his left leg bent slightly back, his head upturned with an inclination to the left. 7618-1861

H. 2 ft. 4 in. (.715 m.). Some traces of gesso ground for colour. The neck and body pierced with holes for the insertion of bronze (?) arrows. The head and left leg have been broken off and replaced; the nose damaged and repaired.

From the Gigli-Campana collection; Migliarini, p. 76, pl. xc (as school of Michael Angelo). Phot. 21916. PLATE 53b.

Robinson, p. 106. Fabriczy, *Kritisches Verzeichnis*, II, 161, as school of Verrocchio.

The figure may be compared to three other statuettes of the same subject; at Berlin (K.F.M.

v. 384, as of the school of Andrea Sansovino); at Leipzig (cf. Biehl in the *Zeitschrift für bildende Kunst*, N.F., xxiii (1911-12), pp. 171 ff.; by the 'Master of the Statuettes of St. John') and at Rome in the oratory of San Giovanni Decollato (cf. Pittoni, *Jacopo Sansovino*, p. 126). The type is perhaps ultimately derived from the statue by Civitali at Lucca; the variants are well set out in the article cited by Dr. W. Biehl. The present figure, which is of no great merit, probably dates from about 1500.

ST. JOHN THE EVANGELIST; from a Crucifixion group. Statuette in terracotta. He stands with clasped hands, his head looking upwards to his right, wearing a loose mantle over a close robe. 7403-1860

H. 1 ft. 4 in. (.41 m.). Traces of gesso ground and colour, mainly blue.

Acquired in Florence. Phot. 64370. PLATE 53a.

Robinson, p. 107. Fabriczy, *Kritisches Verzeichnis*, II, 159, as of the school of Verrocchio, about 1500.

ST. CATHERINE OF ALEXANDRIA. Statuette in terracotta. She stands crowned, in flowing robes, holding a book in her left hand, a small wheel in her right. 7604-1861

H. 2 ft. 3 in. (.69 m.). Traces of colour. The neck apparently broken off and replaced.

From the Gigli-Campana collection; Migliarini, p. 22, pl. xxv (as Pisan). Phot. 64371. PLATE 53c.

Robinson, p. 106. Fabriczy, *Kritisches Verzeichnis*, II, 167, as work of the Maiani bottega.

This figure, the workmanship of which is not

distinguished, may be compared to the rather larger statuettes of SS. Dorothea and Catherine at Berlin (K.F.M. v. 219, 220; Fabriczy, *Kritisches Verzeichnis*, II, 28, 29). It was connected by Robinson with the St. Sebastian statuette, 7618-1861. On the base is an incised and partly obliterated inscription in cursive characters: *Di frate Tom (?) . . . agli*.

AN APOSTLE SEATED. Statuette in painted terracotta. He is bare-headed and bare-footed, wearing a yellow cloak over a dark red tunic; his right hand on his breast, his left extended. On a green base. 6965-1860

H. 1 ft. 9 in. (.535 m.). The colouring may have been renewed; the yellow cloak has a glossy surface, imitating with some success the Della Robbia glaze.

Acquired in Paris. Phot. 66367. PLATE 58a. Robinson, p. 109, as Florentine work of about 1490. Fabriczy, *Kritisches Verzeichnis*, II, 169. The expression of the face and the yellow colour

of the cloak almost suggest that the figure might have been meant for Judas Iscariot; yet it is difficult to see how it could have formed

part of a definite group. The date may be rather later than that suggested by Sir Charles Robinson.

RELIEFS IN TERRACOTTA AND MARBLE

CHRIST IN THE TOMB WITH TWO ANGELS. Relief in marble. The body of Christ is seen half-length in the tomb, supported by two kneeling angels in long tunics. 4911-1858

H. 7½ in., W. 10½ in. (.20 × .27 m.).

Acquired in London. Phot. 62579. PLATE 34b. Robinson, p. 40 (as of the school of Verrocchio, with resemblances to the work of Lorenzo di Credi).

It is difficult to trace any definite resemblance

to the work of Verrocchio or his school; the little relief does not even seem certainly Florentine. For the treatment of the subject compare a larger panel in the Palazzo della Minerva at Rome, ascribed by Colasanti (*L'Arte*, vii (1905), p. 203) to Michele Marini.

THE VIRGIN AND CHILD. Relief in terracotta. The Virgin, with loose hair, holds the Child to her left side; His right arm is round her neck, His legs are crossed. Enclosed in a wreath of laurel-leaves. 7612-1861

Diam. 1 ft. 5 in. (.435 m.). The right hand of the Child left unmodelled.

From the Gigli-Campana collection; Migliarini, p. 25, pl. xxix (as Andrea Orcagna). Phot.

60407. PLATE 62d.

Probably provincial work of the second half of the 15th century; perhaps based on an earlier composition.

GOD THE FATHER; lunette of a tabernacle. Relief in marble. God the Father blesses with His right hand, and holds an open book with His left; head and shoulders only. Below is a frieze of three chalices on disks and two cherub-heads. 7359-1861

H. 2 ft. 1½ in., W. 2 ft. 1 in. (.655 × .64 m.).

Acquired in Florence. Phot. 66358. See fig. p. vii.

Robinson, p. 88.

Florentine work of the second half of the 15th century.

GOD THE FATHER; lunette of a tabernacle. Relief in terracotta. God the Father, with a cruciform nimbus, blesses with His right hand and holds an open book with His left; below His head the Holy Ghost as a Dove. 7617-1861

Pointed top. H. 1 ft. 2 in., W. 2 ft. 3½ in. (.36 × .71 m.).

From the Gigli-Campana collection; Migliarini, p. 64, pl. lxxxviii (as Mino da Fiesole). Phot. 18531. PLATE 32d.

Robinson, p. 81.

A squeeze from a marble relief formerly in

the Beckerath collection, (Sale, May, 1916, no. 36; *Kunst u. Künstler*, 1916, p. 412). The type was considered by Sir Charles Robinson as closely related to that of the statuette (7625-1861) of St. John the Evangelist; and both were assigned by him to the school of Benedetto da Maiano.

SIENESE

SECOND HALF OF THE FIFTEENTH CENTURY

THE VIRGIN AND CHILD. Relief in marble. The Virgin is seated on a throne behind a ledge, on which lies a book held open by her right hand; at her left side she holds the Child standing on a cushion. On the sides of the throne behind her are two candelabra. Pannelled framework. 7473-1861

H. 1 ft. 5 in., W. 1 ft. 1 in. (435 × 335 m.). Pierced with holes (for jewels?); the slab backed with mastic.

Acquired in Naples. Phot. 37914. PLATE 65e. Robinson, p. 110.

This beautiful panel, in the lowest possible relief, may be the work of a Siense sculptor

working under the influence of Donatello and Desiderio. It should be compared with a relief in hard grayish marble in the museum at Savona near Genoa with similar holes, perhaps of the same school. The relief referred to by Robinson (l.c.), at one time on loan to the museum, has since been acquired (A 5-1924).

THE VIRGIN AND CHILD. Relief in marble. The Virgin, seen to the shoulders only, is turned slightly to her right; the Child lays His hand on her neck. On the flat moulding of the base a shield is carved. A 5-1924

Greatest height 1 ft. 1½ in., W. 1 ft. 3½ in. (345 × 395 m.). The upper part, which must have been split off by nails used to fasten on a metal crown, was replaced by a coarsely carved later addition (now removed). The relief was at some time painted almost all over the surface, and the removal of this paint has left some slight discoloration.

Purchased under the bequest of the late Francis Reubell Bryan. Formerly on loan to the museum.

Acquired in Naples by the late Mr. Bishop, formerly British consul in that town, about the middle of the 19th century; said to have come from the church of the Incoronata. Phot. 54736, 55179, 55327, 63874. PLATE 65b.

Robinson, pp. 110-11. *Review*, 1924, pp. 1-2. This exquisitely beautiful, though fragmentary, relief, which is carved in the lowest possible relief, is closely related in style to the paintings

of such Siense artists as Sano di Pietro (1405-81) and Matteo di Giovanni (c. 1435-95). Perhaps the nearest analogy in sculpture is the painted stucco relief in the Ryerson collection at Chicago (at one time on loan to the Art Institute) which is ascribed to Neroccio di Bartolomeo. The marble relief in this Museum, 7473-1861 (cf. Robinson, l.c.), also acquired in Naples, is also very close in style and it seems possible that both, as well as the Savona relief mentioned above, are the work of one of the Siense artists who (like Francesco di Giorgio) were employed there. All three are in very low staccato relief, and all three derive ultimately from Donatello.

The arms on the tiny shield at the base bear some resemblance to those of Aragon, but it scarcely seems likely that they were intended to represent them.

PETRARCH (FRANCESCO PETRARCA) AND LAURA DE SADE. Reliefs in plaster, cast from reliefs in marble. He faces to the right, hooded and laurel-crowned; she is seen nearly full-face, but turned slightly to the left, touching her loose hair with her right hand. A 4, A 4a-1916

A 4: H. 6½ in., W. 4½ in. (175×120 m.); inscribed below, PETRARCA, and on the back SIMION DE SENIS ME FECIT · SUB ANNO DOMINI M.CCCXLIII. A 4a: H. 6½ in., W. 5 in. (175×130 m.); inscribed below, DIVA LAURA, and on the back:

SPLENDIDA LUCE IN CUI CHIARO SE VEDE
QUEL BEL CHE PVO MOSTRAR NEL MONDO AMORE
OVERO EXEMPLE DEL SOPRAN VALORE
E D'OGNI MERAVEGLIA INTIERA FEDE

ET .C.

Given by Mr. Walter Child; in a tooled leather case of 18th-century workmanship. Phot. 63893. PLATE 65 a and c.

Review, 1916, p. 8.

These casts seem to have been made in the middle of the 18th century from the marble reliefs found in the collections of the Casa Peruzzi, and described in a communication made to the Accademia della Crusca by Bindo Peruzzi in 1753 (published by V. Peruzzi in 1821). The original reliefs, which according to Koerting in his monograph on Petrarch were still in the

Casa Peruzzi at Florence in 1878, are discussed in an *Essay on . . . Petrarch*, by Lord Woodhouselee (?), (1812 (2nd ed.), pp. 225-7, ill., p. 177); by Lanzi; by Bottari in his edition of Vasari (1759, p. 106, n. 2, where he states that casts were made by a Signor Manni), and at some length by Cicognara (*Storia della Scultura*, III, pp. 307-29; cf. Fracassetti's edition of Petrarch's *Epistolae Familiares*, II, pp. 383 ff. for references to the earlier literature). Cicognara questions the attribution to Simone Memmi, and considers that the verses are of a date later than the 14th century. The style of these reliefs makes the date of 1344 as impossible as the attribution to Simone Martini (though they may be based on the portraits which Simone Martini does appear to have made). They suggest a Florentine artist of the second half of the 15th century, and can hardly be forgeries of the mid-18th century. For a not altogether dissimilar pair of portraits, in a private collection at Florence, ascribed by Dr. Fiocco to Iacopo Bellini, see *Pantheon*, v (1932), pp. 41-3.

THE CAPITOLINE WOLF. Group in gilded wood. The wolf stands suckling Romulus and Remus; its head turned to lick one of them. A 54-1926

H. 1 ft. 1½ in., L. 1 ft. 2½ in. (345×370 m.). Worm-eaten and decayed; one ear and most of the tail missing.

Acquired in London. Phot. 66351. PLATE 107e. This group is rather similar in style to the relief

by Antonio Federighi on the back of the stone seat in the Loggia San Paolo at Siena. This representation of the wolf with head turned backwards, as distinct from the well-known Etruscan model, is found on Roman coins.

THE MASTER OF THE PICCOLOMINI MADONNA

A SIENESE SCULPTOR, working under the influence of Donatello; perhaps under the patronage of Pius II (Enea Silvio Piccolomini), 1458-64.

Schubring, *Die Plastik Sienas*, 1907, pp. 155-61; *Italienische Plastik*, p. 186. Venturi, *Storia*, VI, p. 671. Cf. Courajod, in *Gazette des Beaux-Arts*, 2^{me} Pér., XXXIII (1881), p. 205.

THE VIRGIN AND CHILD. Relief in marble. The Virgin is seen behind a ledge, facing to the right; the Child lies in her arms, with a scroll below Him, blessing with His hand. On the ledge, garlanded candlabra; in the background, two cherub-heads.

109-1878

CATALOGUE OF ITALIAN SCULPTURE

H. 1 ft. 9½ in., W. 1 ft. 5½ in. (.545 × .455 m.).
Remains of gilding.

Acquired in London. Phot. 48982. PLATE 65d.
Schubring, *Die Plastik Siennas*, 1907, p. 157
(wrongly described as in *pietra serena*).

A version (with added candelabra, garlands, and cherub-heads) of the Madonna (from Pienza) with the arms of the Piccolomini family is in the

Louvre (no. 609; *Denkmäler*, pl. 499a); other versions in the Saracini Palace at Siena, in the Ateneo at Pesaro, and elsewhere; all rejected by Venturi (*Storia*, vi, p. 671), with the exception of the Pesaro relief. The composition may be compared with that of the well-known plaque of the school of Donatello (Molinier, no. 368; 7370-1861).

FRANCESCO DI GIORGIO

FRANCESCO (CECCO) DI GIORGIO DI MARTINO, born in Siena 1439; died 1502. Influenced by Vecchietta and by Florentine sculpture; shared a workshop with Neroccio. Working at Siena, Urbino, Naples, and elsewhere, as painter, architect, engineer, and sculptor.

Life by Vasari, iii, p. 69. Material collected in the *Bollettino Senese di Storia Patria*, ix (1902), fasc. 2. P. Schubring, *Die Plastik Siennas im Quattrocento*, 1907, pp. 162-200; *Monatshefte für Kunstwissenschaft*, ix (1916), pp. 81 ff.; *Italienische Plastik*, p. 187; in Thieme, *Lexikon* (with bibliography). G. F. Hartlaub, *Matteo di Giovanni und seine Zeit*, 1910, pp. 2-11 and 26-31. Venturi in *L'Arte*, xxvi (1923), pp. 197-228; xxviii (1925), pp. 51 ff. A. McComb, *Art Studies*, ii (1924), pp. 3 ff.

AN ALLEGORY OF DISCORD. Relief in stucco. In the centre the Genius of Discord (?), a woman in fluttering drapery, rushing to the left, holding a staff and looking backwards. On each side of her, a man fighting and conquering a woman; in the corners, seated men with staves, and on the right a man stepping forward with a sword. Behind these figures, on the right, a judge (?) enthroned in a loggia, driving out two women (one draped); on the left, a circular colonnaded building with figures of men watching; in the centre, fighting groups and corpses on the ground. In the background, behind a wall pierced with arches, a domed building and a street, full of figures, seen in perspective. All the figures, except the two named above, are naked.

251-1876

H. 1 ft. 7½ in., W. 2 ft. 2½ in. (.50 × .68 m.).
The relief cracked across the middle and in the left upper corner, and drilled with two holes; the lower right-hand corner broken away.

Acquired in Florence. Phot. 30606, 48920-21.
PLATE 64a.

Bode, *Denkmäler*, pl. 449, p. 146. Hartlaub in *Zeitschrift für bildende Kunst*, xxviii (1916-17), p. 85. McComb, l.c., p. 12. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban* (1930), ii, p. 506, fig. 226.

This much discussed relief, of which there is (or was) another example in stucco in the Palazzo Saracini at Siena (both probably made from a bronze), must be considered in connexion with (a) the bronze relief of the Deposition (*Denkmäler*, pl. 447) in Santa Maria del Carmine at Venice (formerly at Urbino), which may be dated about 1475 on external grounds; (b) the bronze relief of the Scourging of Christ (*Denkmäler*, pl. 448) in the Pinacoteca (formerly in the University) at Perugia; (c) the smaller bronze

relief of the Judgement of Paris formerly in the Dreyfus collection in Paris; (d) the terracotta relief of a mythological scene at Berlin (K.F.M. v. 195); and (e) the unique medal of Federico da Montefeltro (Armand, II, p. 36, no. 29) from the Rosenheim collection in London now in the British Museum. The 'Discord' has been ascribed (I) to Leonardo da Vinci (the name traditionally associated with it at its acquisition in 1876)—P. Müller-Walde, *Leonardo da Vinci*, 1889, pp. 151 ff.; W. von Bode (with a, b, and c), 'Leonardo als Bildhauer', in the *Berlin Jahrbuch*, xxv (1904), pp. 129 ff., reprinted in *Florentiner Bildhauer*, 1910, pp. 286–302; cf. also *Denkmäler*, text, pp. 146, 147, and *Studien über Leonardo*, 1921, pp. 42 ff. (II) to Verrocchio—Bode (with a and c) in *Archivio storico dell'Arte*, vi (1893), p. 77; Venturi (with a and b) in *L'Arte*, v (1903), p. 43; M. Cruttwell (with c), *Verrocchio*, 1904, pp. 62–8 (for a and b, see pp. 218–19 and cf. Raymond, *Verrocchio*, pp. 70, 71). (III) to Antonio Pollaiuolo—H. P. Horne, B. Berenson, *Florentine Painters of the Renaissance*, 1909, p. 174 (with b). M. Cruttwell, *Antonio Pollaiuolo*, 1907, pp. 125–8. (IV) to Bertoldo—Venturi (with a, b, c, d, and e), *Storia*, vi (1908), pp. 507–11. (V) to Francesco di Giorgio—P. Schubring (with a and b), *Die Plastik Sienas*, 1907, pp. 186–94, and (with a, b, c, d, and e) in *Monatshefte für Kunstwissenschaft und Italienische Plastik*; G. F. Hartlaub (with a, b, and d), *Matteo di Giovanni*, 1910, pp. 26–31, and *Zeitschrift für bildende Kunst*, xxviii (1916–17), pp. 83–97; Venturi (with a, b, c, d, e, and many other works) in *L'Arte*, l.c., and *Studi dal Vero*, 1927, p. 103; Planiscig in *Vienna Jahrbuch*, N.F., 1929, pp. 78–80; Berenson, *Italian Pictures of the Renaissance*, 1932, p. 202; cf. also G. F. Hill on the medal (e) in the *Burlington Magazine*, xvii (1910), pp. 143 ff.; in the *Burlington Fine Arts Club Catalogue*, 1912, p. 105, no. 42; and in *A Corpus of Italian medals . . . to Cellini*, I (1931), p. 76.

The last ascription, though it cannot be regarded as certain, may be supported from various directions. Apart from stylistic comparison with his pictures and with the bronze angels in the cathedral at Siena (his only documentarily

established work in sculpture), the elaborate architectural background in the Discord and the Scourging of Christ, and the local connexion of the Discord and the Deposition with Siena and Urbino, accord better with Francesco di Giorgio (if he is to be accepted as part painter of the Uffizi predella) than with any of the Florentine artists suggested; while many points in the composition and movement of the figures can more generally be paralleled in Sienese painting and sculpture of the latter part of the 15th century. The figures also show considerable resemblance to those of three medallions with the Labours of Hercules on the first page of a manuscript of the *De Animalibus* of Albertus Magnus, illuminated by Francesco di Giorgio, now in the Osservanza at Siena (McComb, l.c., p. 22, fig. 27). A relief in cartapasta of the Deposition in the Musée Jacquemart André at Paris (864; cf. *Rassegna d'Arte*, xiv (1914), p. 210), also tentatively ascribed to Francesco di Giorgio, shows some of the same peculiarities. Another very curious stucco relief of the Road to Calvary at Berlin (K.F.M. v. 258; cf. *Amtliche Berichte*, xxxvii (1916), cols. 179–87), accepted as Sienese, contains direct imitations of the two corner figures in the Discordia relief. It may be noted that Giovanni Santi in his verse Chronicle (cf. Schmarsow, *Melozzo da Forlì*, 1886, pp. 350–2, and *Giovanni Santi*, 1887, p. 92) particularly praises Francesco di Giorgio for his figure-subjects (*istorie*) wrought in bronze and his skill in bas-relief.

The subject of the relief has never been satisfactorily explained; it may be an allegory of Discord in general or of the political discord of Siena in particular, but the struggle, mainly if not entirely between men and women, seems to be taking place under the orders of a governor, and it probably has some as yet unidentified mythological or symbolical intention. Dr. Schubring's suggestion that it illustrates the myth of Peirithous and Deidameia seems scarcely defensible; there is much to be said in favour of Dr. Panofsky's view (see *B-lvedere*, v (1924), pp. 189 ff.) that the story represented is that of Lycurgus and the Maenads as told by Nonnus.

See also no. 856–1884 (p. 46) for a possible ascription to Neroccio di Bartolommeo (1447–1500).

PADUAN

TOMBSTONE OF CANDO DI CANDO (d. 1447). Orange-red Verona marble. The effigy is in very low relief, lying under an arch supported by twisted columns. Over the head and round the edge are Latin inscriptions. A 11-1911

L. 6 ft. 10 in., W. 3 ft. 6 in. (2.085 × 1.07 m.). Much rubbed; chipped, cracked, and mended. Given by Mr. J. H. Fitzhenry. Phot. 64163. *Review*, 1911, p. 3.

The inscriptions are almost worn away, but can be restored from the traces of letters remaining with tolerable certainty. Over the head:

ARTIBVS EXIMIVS MEDICINE DOCTOR ET INGENS
MAXIMVS ASTRORVM CVLTOR GEOMETRA CORV-
SCANS

CLARVS ET IN NVMERIS SCRVTATOR CANDVS ABISTO
CANDORVM TEGITVR HEV SAXO LVMINE CASSVS,
and round the edge: HIC IACET . . . MEDICINE
DOCTOR DOMINVS CANDVS DE CANDO DE PADVA
QVI DECESSIT ANNO DOMINI MCCCCXLVII DIE
SABATI XXVIII IVLIJ HORA DECIMA DIEI.

Nothing is known of this astrologer, doctor, and mathematician. The exact provenance of the stone is not recorded, but it probably comes from the Paduan neighbourhood, and the date may be presumed to be soon after 1447.

BARTOLOMMEO BELLANO (?)

BARTOLOMMEO DI GIOVANNI BELLANO, born at Padua probably shortly before 1435; died after 1492 and apparently before 1498. Influenced by Donatello, in all probability as his pupil; perhaps also by Bertoldo; working at Padua (at various dates), at Florence before 1466, at Perugia in 1466-7, and in Rome.

Lives by Vasari, II, pp. 603-9. Bode in *Archivio storico dell'Arte*, IV (1891), pp. 397-416. Venturi, *Storia*, VI, pp. 486-94. A. Moschetti in Thieme, *Lexikon*; also *Un Quadrennio di Pietro Lombardi a Padova*, 1914. L. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pp. 83-110; also *Andrea Riccio*, 1927, pp. 27-74. A. Scrinzi in *L'Arte*, XXIX (1926), pp. 249-60. S. Bettini in *Rivista d'Arte*, XIII (1931), pp. 45 ff.

THE LAMENTATION OVER THE DEAD CHRIST. Relief in marble. In the foreground the body of the dead Christ is supported by three heavily veiled women, to the left another is bending forwards with hands clasped, and in front of her kneels St. Mary Magdalene kissing the hand of Christ. In the background stand four mourners, one (St. John?) with arms raised in lamentation; towards the left is the profile portrait of the donor (?). 314-1878

H. 3 ft. 4 in., W. 3 ft. 7½ in. (1.015 × 1.115 m.). Acquired in Milan. From the Lazzara Palace at Padua. Phot. 31818. PLATE 66b. Semrau, *Donatello's Kanzeln in S. Lorenzo*, 1891, p. 170 (note), as closely related to Bellano, but showing other influences. Planiscig, *Andrea Riccio*, 1927, p. 34, and fig. 25, p. 37 (as Bellano). Bettini, op. cit., p. 70, fig. 11 (as Bellano).

The head in profile in the background is evidently a portrait, but has not been identified. The rough but very impressive work of the relief seems to derive directly from Donatello, but it is difficult to be positive as to any near relationship with his known pupils and collaborators in Padua. The thrust of the hands through the upper border is most unusual.

PADUAN: SCHOOL OF DONATELLO

THE VIRGIN AND CHILD with angels. Relief in Istrian stone. The Virgin, veiled, in a long flowing robe, is seated on a folding chair facing to the right; the Child, half standing on her lap, clasps a bird with His right hand. To the right a child angel stands carrying a garland, another reclines to the left, holding the chair, his leg thrust through the clouds on which he stands. 4234-1857

H. 1 ft. 11½ in., W. 1 ft. 5½ in. (.605 × .45 m.). Acquired in Paris. Phot. 30950. PLATE 67b. Robinson, p. 114. Bode, *Denkmäler*, pl. 185a, text, p. 55 (as in stucco). Schubring, *Donatello*, p. 167 (as in clay).

The relief appears to be by a Paduan artist of the second half of the 15th century, strongly

influenced by Donatello; it may be compared with the terracotta relief at Berlin (K.F.M. v. 270), there tentatively ascribed to Minelli, but it can hardly be by the same hand. The composition, in spite of its obvious defects, is original and striking.

GIOVANNI MINELLI

GIOVANNI D'ANTONIO MINELLI DE' BARDI, born about 1460; died after 1527. Working chiefly at Padua as a sculptor under the influence of Donatello.

Venturi, *Storia*, vi, p. 983. Fabriczy in the Berlin *Jahrbuch*, xxviii (1907), p. 53. Planiscig, *Venezianische Bildhauer*, pp. 155 ff., also *Andrea Riccio*, 1927, pp. 126 ff. Moschetti in Thieme, *Lexikon*, II (Bardi). Piera Carpi in *Padova*, I (1931), pp. 1-23.

A PIETÀ: The Virgin supporting the dead Christ. Relief in bronze. The Virgin with a short veil and mantle over her head is looking down to the left at the body of the dead Christ, which rests across her knees supported round the shoulders by her right arm; the left hand rests on her left arm. Above on either side a mourning angel standing on a cloud. 5469-1859

H. 1 ft. 10 in., W. 1 ft. 7½ in. (.56 × .5 m.). Dark patina with trace of gilding over brown bronze. The background broken and repaired. Perhaps the door of a tabernacle.

Acquired in London. Phot. 31817. PLATE 66a. Robinson, p. 118, with a tentative ascription to Bellano.

The relief is evidently a late 15th (or very

early 16th) century work, though still strongly under the influence of Donatello. The style is in many ways so closely related to that of Minelli, especially in the characteristic hands and the tragically contorted features of the Virgin, that it may tentatively be ascribed to him. His other work is almost entirely in terracotta.

VENETIAN

BARTOLOMMEO BUON

BARTOLOMMEO BUON or **BON**, working at Venice and elsewhere as architect and sculptor from about 1422; died 1464. Much of his earlier work (to 1442) was done in collaboration with his father, Giovanni Buon.

Paoletti, *L'architettura e la scultura . . . in Venezia*, 1893, pp. 20 ff. and *passim*; and in Thieme, *Lexikon*, iv. Venturi, *Storia*, vi, pp. 935 ff. Planiscig, *Venezianische Bildhauer*, pp. 3 ff. Fiocco in *Dedalo*, viii (1927), pp. 432-58. Fogolari in *L'Arte*, xxxv (1932), pp. 27-46.

THE VIRGIN AND CHILD WITH KNEELING MEMBERS OF THE GUILD. Relief in Istrian stone. The Virgin stands, an ample mantle clasped on her breast by an oval medallion with a naked figure of the Infant Christ blessing. Beneath the folds of her mantle, which is raised on either side by an angel, are nine kneeling members of the Guild of Santa Maria della Misericordia. In the branches of the Jesse (fig) tree which forms the background are busts of kings (including David and Solomon) and prophets holding scrolls. 25-1882

H. 8 ft. 3 in., W. 6 ft. 10 in. (2.515 × 2.085 m.). Restorations: the extreme point of the arch and a portion of the leaves below it, part of the trunks behind the heads of the angels, and a few small details in the drapery, &c.

Formerly the tympanum of a doorway in the Corte Nuova of the Scuola Vecchia di Santa Maria della Misericordia, Venice. Phot. 35734. PLATE 68b.

Cicognara, pl. 39, text, ii, p. 171. Kraus, *Geschichte der christliche Kunst*, 1897, ii, pt. 1, fig. 268. Paoletti, *op. cit.* i, p. 55, pl. viii, fig. 2; *La Scuola grande di San Marco*, 1929, fig. p. 24. Molmenti, *Storia di Venezia nella Vita Privata*, i (1905), pp. 192, 194. Perdrizet, *La Vierge de Misericorde*, 1908, p. 86, no. 38, pl. x. 2. Planiscig, *op. cit.*, p. 26, fig. 22; *Wienna Jahrbuch*, N.F., iv (1930), p. 109, fig. iii. G. Fiocco in

Dedalo, viii (1927), fig. p. 441; *Rivista d'Arte*, xii (1930), p. 155, fig. 6.

Bartolommeo was a member of the Guild of Santa Maria della Misericordia, and contributed for building expenses in 1458; the tympanum (which was put up in 1451) is ascribed to him by Francesco Sansovino (*Venetia*, 1663, pp. 285-6, Cte. 101b; Paoletti, pp. 55-6; Planiscig, *op. cit.*, p. 26) and described as 'con bella aria, belle mani, et con panni molto bene intesi'. Planiscig compares the style with that of the standing Madonna by Bartolommeo outside the town hall at Udine (c. 1448); there is a closely similar tympanum over the door of the Abbazia della Misericordia at Venice. For the original position of the present tympanum see the illustrations in Molmenti (p. 193) and Paoletti (p. 55).

PIETRO LOMBARDO (?)

PIETRO DI MARTINO, called Lombardo. Born at Carona in Lombardy about 1435; died 1515. Working mainly in Venice; latterly in company with his sons Tullio (born 1455; died 1532) and Antonio (born 1458; died 1516) Lombardo.

Vasari, iii, p. 674. Paoletti, *L'architettura e la scultura . . . in Venezia*, text, pp. 190 ff. Venturi, *Storia*, vi, pp. 1073 ff. Planiscig, *Venezianische Bildhauer*, pp. 41 ff.; and cf. 209 ff. A. Moschetti,

in Thieme, *Lexikon*, xxii (1929) (with full bibliography); also *Un Quadriennio di Pietro Lombardo a Padova* (1464-7), 1914.

THE VIRGIN AND CHILD. Relief in marble. The Virgin, seen half-length, stands supporting the Child seated on a cushion on her right; on either side, above wavelike clouds, is a cherub-head. In the lunette, above a frame decorated with foliate ornament, is a relief of God the Father, surrounded by four cherub-heads. On either side, above the console, which is ornamented with a cherub-head and cornucopias, is a kneeling angel. 316-1894

H. 6 ft. 9½ in., W. 3 ft. 11½ in. (2·08 × 1·22 m.). Acquired in Florence. Phot. 59806. **PLATE 69b.** The relief may be by the same hand as the Madonna in the South Loggia of the Ducal Palace at Venice (Paoletti, n, pl. 61), put up in the reign of the Doge Pietro Mocenigo (d. 1476); cf. Venturi, *Storia*, vi, p. 1090 (as probably by Pietro Lombardo). This latter Madonna, classed among the anonymous work in the *Cicerone* (ed. 1910, p. 545 k), was attributed with much other sculpture by Planiscig (*Venezianische Bildhauer*, p. 183) to Zuan Zorzi,

called Pyrgoteles, a Paduan (?) sculptor who died in 1531. The cherub-heads in the present relief may be compared with other work assigned by Planiscig to Pyrgoteles; but the whole case is hypothetical, and Planiscig has more recently (*Dedalo*, x (1930), pp. 467 ff.), ascribed it to an unknown Venetian sculptor working in the second half of the 15th century under the influence of Pietro Lombardo and the Master of San Trovaso. The little angels kneeling on each side above the console may well be by another hand.

THE CHILD CHRIST. Figure in marble. Standing, wearing a short clinging garment, holding a round object (an orb or an apple?) in His left hand. Behind is a stump of a tree. **A 134-1929**

H. 2 ft. 5½ in. (.761 m.). The right arm broken away below the shoulder. A hole in the top of the head for a halo.

Acquired in London. Purchased by the John Webb Trust. Phot. 62897-9. **PLATE 70d.**

Review, 1929, p. 2, pl. ii.

The figure is so nearly related in style to the work of Pietro Lombardo that even if it is not from his own hand it must be ascribed to an artist closely associated with him. Certain details such as the overlapping folded edges of the clinging draperies recall the Master of San

Trovaso (see p. 103), but the closest parallel seems to be with the angel of the Annunciation in the Este collection at Vienna ascribed by Dr. Planiscig to Pietro Lombardo (*Die Estensische Kunstsammlung*, 1919, p. 51. Dr. Planiscig also discusses the group in *Venezianische Bildhauer der Renaissance*, 1921, pp. 41 ff.). Two candelabra-bearing angels in the Clarence Mackay collection on Long Island, New York, ascribed by Dr. Valentiner to the school of Pietro Lombardo, may also be compared (*Art in America*, xiii (1925), pp. 316 ff., figs. 3, 4).

TULLIO LOMBARDO

TULLIO DI PIETRO LOMBARDO; born 1455; died 1532 at Venice. Working alone and also with his father Pietro and his brother Antonio in Venice, Padua, Treviso, and elsewhere.

Vasari, iii, p. 651. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pp. 226-55. Moschetti in Thieme, *Lexikon*, xxiii (1929).

A VIRTUE (Faith?). Half-length figure in marble, gazing upwards, the long waving hair bound by a jewelled fillet; the loose closely pleated robe has slipped from the right shoulder, leaving the breast bare. 219-1879

H. 1 ft. 9½ in. (.55 m.).

Acquired in London. From the Robinson collection. Phot. 63782-85. PLATE 70a.

This figure, perhaps representing Faith, is very similar in style to a half-length figure of

Hope formerly in the Castello di San Salvatore at Susegana, near Correggiano, ascribed by Dr. Moschetti to Tullio Lombardi. (*I Danni ai Monumenti . . . delle Venezie*, II (1929), pp. 60, 61, figs. 192, 197).

ANTONIO LOMBARDO (?) OR IL MOSCA (?)

ANTONIO DI PIETRO LOMBARDO, born 1458; died 1532 at Ferrara. Working in Venice, Treviso, and Padua with his father Pietro and his brother Tullio, and later, alone, in Ferrara.

A. Moschetti in Thieme, *Lexikon*, xxiii, with bibliography. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pp. 214-27.

ZUAN MARIA PADOVANO called **IL MOSCA**. Working in Padua in the early part of the sixteenth century, and later in Poland. Died after 1575.

The Anonimo (Marc Antonio Michiel), *Notizia d'Opere di Disegno*, ed. by Morelli, 2nd ed., with notes by Frizzoni, 1884, pp. 74 ff. Paoletti, *L'Architettura e la Scultura . . . in Venezia*, 1893, text, p. 201. L. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pp. 259 ff.; also Thieme, *Lexikon*, xxv.

PHILOCTETES. Relief in white marble inlaid with red and purplish-grey breccia marble. Philoctetes, abandoned on the island of Lemnos, is seated on a tree-stump bewailing a wound in his foot caused by a snake-bite (or according to another account, by the poisoned arrows of Heracles). His bow and arrow hang on a branch in the background. On the base is the inscription *VVLNERA lernaeo DOLET HIC poeantius HEROS*. A 9-1928

H. 1 ft. 4½ in., W. 9½ in. (.415 × .250 m.). The surface slightly rubbed and a portion of the inscription worn away.

Acquired in London. Phot. 59698. PLATE 74d. The marble belongs to a group of carvings in high relief with representations taken from classical mythology, several of which are inlaid with similar coloured marbles. A number of these have been ascribed by Dr. von Schlosser (*Vienna Jahrbuch*, xxxi (1913-14), pp. 87 ff.) and by Professor Moschetti (Thieme, *Lexikon*, xxiii, p. 341) to Antonio Lombardo or his school, and some at any rate seem to have formed part of the decoration of a room made between 1507 and 1508 for Alfonso, Duke of Ferrara (L. Venturi

in *L'Arte*, xv (1912), pp. 306 ff.; G. de Nicola, *Burlington Magazine*, xxxi (1917), pp. 174-5). Dr. Planiscig, however, in an exhaustive study of the artist attributes many of them to Il Mosca (*Venezianische Bildhauer der Renaissance*, 1921, pp. 259 ff.), and the style is certainly closely similar to that of the relief by him in the Santo at Padua. Several versions of many of the reliefs are in existence, some of them possibly copies by Mosca of Antonio's work; another example of this subject, inferior in style and composition, is in the Stieglitz Museum at Leningrad (von Schlosser, op. cit.), while a third is in the Museo Civico at Mantua (Labus, *Museo della Reale Accademia di Mantua*, III (1837),

p. 281, pl. XLIX. 2; and Dütschke, *Antike Bildwerke in Oberitalien*, IV (1880), p. 385, no. 878 (as antique). The present relief (together with the Mantua example) was unknown to both Dr.

von Schlosser and Dr. Planiscig; the carving may be compared with that of the marble panels from the tomb of Gaston de Foix by the Milanese sculptor Bambaia (p. 117).

THE MASTER OF SAN TROVASO

A sculptor (possibly of Lombard origin) working in Venice under the influence of Donatello at the end of the fifteenth century.

Venturi, *Storia*, VI, pp. 466 ff. Planiscig, *Venezianische Bildhauer*, 1921, pp. 184 ff., and *Dedalo*, X (1930), pp. 467 ff. Schubring, *Italianische Plastik*, p. 244.

ANGEL MUSICIANS. Relief in terracotta. To the right stands a lightly draped angel playing the lute, to the left, a little behind him, another playing a small viol; over their shoulders are visible the heads of three other angels, singing.

A 2-1924

H. 2 ft. 3 in., W. 1 ft. (69×305 m.). Cracked and repaired; in a narrow black painted wood frame.

Given by Dr. W. L. Hildburgh, F.S.A., from the Annan Bryce collection. Phot. 54991.

PLATE 67c.

The original marble relief, from which this is a squeeze, forms the right side of an altar frontal in the church of San Trovaso (SS. Gervasio e Protasio) at Venice; it has been ascribed to Agostino di Duccio or an artist working under his immediate influence (Venturi, *Storia*, VI,

p. 469; see also *L'Arte*, XXXIII (1930), p. 204, when he seems to modify this opinion), to Antonio Rizzo (cf. Paoletti, *L'Architettura e la Scultura . . . in Venezia*, II, pl. 49, text, p. 157), to an unknown Venetian master related to Pietro Lombardo (Planiscig, *Dedalo*, X (1930), pp. 467 ff.), and to other artists. The more or less similar reliefs at Berlin (K.F.M. v. 305) may be by a different hand. The terracotta squeeze is apparently of early (probably contemporary) date, and has been carefully worked up by hand in places.

VENETIAN: SECOND HALF OF THE FIFTEENTH AND FIRST HALF OF THE SIXTEENTH CENTURIES

THE CRUCIFIED CHRIST WITH SAINTS AND ANGELS. Relief in terracotta. Christ stands, naked except for a loin-cloth, in front of the Cross, on a high platform with an arched background. His hands are held out by the Virgin and St. John, behind whom are two mourning women; on each side are two angels holding the spear, the reed and the pillar, and receiving the blood with two chalices. Below the platform kneel another angel with two chalices, St. John the Baptist, and St. Jerome with his lion.

1195-1903

H. 2 ft. 7½ in., W. 1 ft. 6 in. (805×46 m.). Cracked and repaired; the lower left-hand corner broken away.

Given by Sir J. C. Robinson. Phot. 60166.

PLATE 67a.

E. Kris, *Meister und Meisterwerke der Steinschneidekunst*, 1929, I, no. 127/28; II, fig. 127.

The composition of the upper part of the relief

(five figures and two angels) is repeated on a small onyx cameo in the British Museum (Blacas, no. 729); cf. Dalton, *Catalogue of Engraved Gems*, no. 19, pl. 1. The mystical treatment of the subject may be paralleled in the woodcuts illustrating Savonarola's sermons. Dr. Kris describes the work as Paduan-Venetian

of the end of the 15th century, by an artist allied to the Master of San Trovaso, and compares a terracotta relief in the collection of Dr. Berl at Vienna, ascribed by Dr. Planiscig to the Master of St. Jerome (*Venezianische Bildhauer der Renaissance*, 1921, fig. 188, p. 171).

ST. STEPHEN. Figure in carved and gilded wood. The saint is seated in alb, appressed amice and dalmatic, holding a book in his left hand and a stone in his right. On a half-hexagon base. 681-1883

H. 3 ft. 2 in. (.965 m.). The right hand with the stone, the thumb of the left hand with part of the book, and some folds of the alb restored.

Acquired in London. Phot. 64387. PLATE 71d. Probably part of a large Venetian altar-piece; second half of the 15th century.

THE VIRGIN AND CHILD. Relief in marble. The Virgin, seen half-length, wears a robe confined at the waist by a narrow ribbon, one end of which is held by the Child, who stands on the Virgin's left knee. His right hand raised in blessing. 8377-1863

Diam. 2 ft. (.615 m.).

Acquired in Milan. Phot. 59801. PLATE 74a. Rather closely related in style with reliefs of the Virgin and Child in Santa Maria dell' Orto at Venice (Paoletti, l.c., II, pl. 37, and p. 158) and in the Louvre (*Catalogue*, 634); both are illustrated and tentatively ascribed by Planiscig (l.c., pp. 193-4) to Pyrgoteles. The work associated with this sculptor by Planiscig is of a very heterogeneous nature, and neither of these

reliefs bears any very close resemblance to his signed Madonna over the west door at Santa Maria dei Miracoli at Venice, or to the statue of Santa Giustina over a holy water basin in the Santo at Padua. In any case it seems probable that this tondo is the work of a North Italian artist (perhaps a Venetian) working under the influence of Agostino di Duccio in the first half of the 16th century.

ST. GEORGE AND THE DRAGON, with two shields. Reliefs in stone. St. George in armour and floating mantle gallops forward from the left, his spear thrust into the dragon's mouth. The Princess Sabra on a high rock appears about to flee. 53 to 53B-1884

Centre panel, H. 2 ft. 8 in., L. 3 ft. 9 in. (.82 × 1.145 m.). Side panels, H. 2 ft. 2 in., W. 1 ft. 2 in. (.665 × .36 m.).

Acquired in Venice; formerly in the exterior wall of a house at the Ponte dei Baretteri, Venice. Phot. (centre panel) 15847; (shields) 66583. PLATE 85b.

Ruskin, *St. Mark's Rest*, II (1877), p. 48;

library edition, vol. XXIV (1906), pp. 245 ff., and pl. LVII. The shields bear the arms of a member of the Dandolo family; originally identified as those of the Doge Pietro Ziani. Dated by Ruskin about 1480; but according to the Italian editor of *St. Mark's Rest* there is a similar relief on the barracks (once a monastery) on the Riva dei Schiavoni, dated 1508.

THE VIRGIN AND CHILD. Figure in marble. The Virgin, seated, supports the Child, who stands naked on her right knee holding a fruit. 1815-1892

H. 2 ft. 7 in. (795 m.). Inscribed on the base AMBROSIVS TAIAPREDA DI MAZOLIS and dated M.D.XXXVI.

From the Cavendish-Bentinck collection. Phot. 64139. PLATE 74c.

The figure, originally acquired in Venice, might have formed part of a sepulchral monument; cf. the Virgin and Child surmounting the sarcophagus of the monument of Generosa Orsini Zen in the Frari (Paoletti, *L'Architettura*

e la scultura . . . in Venezia, II, pl. 77). The marble looks as if it had been exposed to the weather for many years. A very similar composition, in relief, appears on the tympanum of the monument of the Doge Niccolò Marcello (d. 1474) in the church of SS. Giovanni e Paolo at Venice by Pietro Lombardo (Paoletti, II, pl. 75).

The name on the base is probably that of the sculptor (?), about whom nothing else seems to be known.

RECUMBENT EFFIGY: A MEMBER OF THE MORO FAMILY. Istrian stone. He reclines on a bier, his sword by his side, in a long gown; his head resting on two pillows. The bier, on lion feet, rests on a sarcophagus inlaid with coloured marbles; and this again on an elaborate stone console. On the lower part of the sarcophagus are the arms of the Moro family. 455-1882

H. of the whole monument, 13 ft., W. 8 ft. 2 in. (3.96 × 2.49 m.).

Acquired in Venice; from the church of Santa Maria della Misericordia. Phot. 50732. PLATE 82a.

Engraved in Diedo and Zanotto, *I Monumenti conspici di Venezia* (1839), on the 63rd of the unnumbered plates, as the tomb of Gasparo Moro (b. 1584 or 1585, d. 1671); but the work is obviously of much earlier date (first half of the 16th century—cf. the rather similar tomb of Girolamo Canale (b. 1483, d. 1535) in SS. Giovanni e Paolo, also engraved in Diedo and Zanotto). According to Sansovino (*Venetia*,

ed. 1663, pp. 177-9), the actual tomb of Gasparo Moro was made by Clemente Moli, or Molli, of Bologna. The identification seems to have been based on the inscription recording the restoration of the façade by Gasparo Moro in 1651; see Graevius and Gronovius, *Thesaurus Antiquitatum . . . Italiae* (1722), vol. v, part II, pp. 126-7. The church was the property of the Moro family (whose heirs ultimately disposed of the sculpture belonging to it; cf. no. 25-1882) and many members of it were buried there, including Iacopo Moro (d. 1386), whose epitaph, apparently of later date, is given by Sansovino and by Graevius and Gronovius, l.c.

VENETIAN: SECOND HALF OF THE SIXTEENTH CENTURY

PUBLIVS VALERIUS PUBLICOLA (?). Bust in marble. A young man with thick curling hair and bare breast and shoulders. 7531-1861

H. 2 ft. 8 in. (82 m.). On a circular base, inscribed PVB · VAL · PVBLICOLA · SABINVS.

Acquired in Rome, from the collection of Monsignor Nardi. Phot. 27042. PLATE 108a. Robinson, p. 181.

An imaginary portrait, in the style of the antique, of the successor of Tarquinius Collatinus as colleague of Brutus in the consulship in the first year of the Roman Republic. For supposed

portraits cf. Bernouilli, *Römische Ikonographie*, I, pp. 24, 25; the present bust has no relation to the intaglio at Florence (Gori, *Museum Florentinum, Gemmae antiquae*, I (1731), pp. 24-5, pl. XXXII, no. 11), falsely identified as Publicola, but appears to be imitated from a late imperial bust of the type of the so-called Lucius Verus (Bernouilli, II, 2, pp. 212 (71), 216, pl. LVIII) in the Glyptothek at Munich.

ANTONIO MARTINENGO. Sketch-model in terracotta for a bronze statue. He stands, partially armed, with right arm outstretched, on an oval pedestal with volutes. 322-1878

H. 1 ft. 10 in. (.565 m.).

Given by Sir J. C. Robinson. Phot. 64404. PLATE 106d.

Inscribed on the base 'ANTONIVS MARTINENGVS DE VENETORVM REPVBICA CONSILO ATQVE ARMIS OPTIME MERITVS INTER EIVSDEM PATR · CVM SVIS POSTERIS ADSRIPTVS MCDIIL'.

The date has been read as 1652, or alternatively 1448, though the design of the armour and the general style make either of these years unlikely for the terracotta, which appears to belong to

the middle or third quarter of the 16th century. There seem to have been at least three persons named Antonio Martinengo who were *condottiere* of the Venetian Republic. If the date is read as 1448, this model probably commemorates the first Antonio Martinengo who was created 'Gentiluomo Vinitiano' by the Venetian Republic. Sansovino (*Famiglie illustre d'Italia*, 1670, pp. 470-1) does not record the year of his death, but the last date mentioned is 1441, when he was engaged in battle on behalf of Venice.

SCHOOL OF ALESSANDRO VITTORIA (?)

IACOPO ALESSANDRO VITTORIA DELLA VOLPE, born at Trent 1525; died at Venice 1608. Pupil of Vincenzo Vincenzini and later of Iacopo Sansovino; working mainly at Venice and Padua.

Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pp. 435-524. L. Serra, *Alessandro Vittoria*, 1923.

PORTRAIT OF A MAN. Bust in marble. He is bald and bearded, wearing a senatorial stole of brocade over his right shoulder. 652-1865

H. 2 ft. 2 in. (.665 m.).

From the Soulages collection. Formerly in the University of Padua. Phot. 32626, 66978. PLATE 71b.

Robinson, *Catalogue of the Soulages Collection*, p. 132, no. 439.

The small base has been prepared for an inscription, which was never added. The style of the bust recalls the Venetian sculptors of the 16th

century, and explains an earlier attribution to Sansovino (mentioned in L. Pittoni, *Iacopo Sansovino*, 1909, p. 215). It is, however, more closely related to Alessandro Vittoria, and may possibly be connected with his work, though it does not seem to be by him; compare the terracotta busts, dating from c. 1580 to 1590, in the Seminario Patriarcale at Venice (Planiscig, *Venezianische Bildhauer*, p. 508) and elsewhere.

A DOCTOR OR JURIST. Bust in bronze. He has a long forked beard and wears a flat four-cornered cap and a loose mantle over a closely fitting robe; the shoulders tapered down to a scrolled label. 576-1865

H. 2 ft. 4½ in. (.725 m.).

From the Soulages collection. Formerly in the University of Padua. Phot. 64369. PLATE 71a. Robinson, *Catalogue of the Soulages Collection*, p. 115, no. 362 (at one time ascribed to Iacopo Sansovino). Fortnum, p. 6.

The form of the label with its terminal volutes and the way the bust is tapered down to it suggests the work of Alessandro Vittoria (1525-1608), but the treatment of the head is quite unlike it. Second half of the 16th century.

VERONESE

MONUMENT OF THE MARCHESE SPINETTA MALASPINA (d. 1352). Cement, marble, and stone. Above, in cement, is the figure of the Marchese, armed and mounted, beneath a canopy crowned by an angel, and held up on either side by a warrior; below is the sarcophagus in Verona marble, supported on lions bearing shields with the Malaspina arms. On the front of the sarcophagus, in a shallow niche, are the Virgin and Child seated; to the left, St. John the Baptist and St. Jerome, and to the right St. Mary of Egypt and St. Antony (?) in similar niches; these figures in stone.

191-1887

H. 29 ft. 6 in., W. 16 ft. (8.995×4.875 m.). Acquired in Verona. Phot. 23395-6, 50659-10 (the small slab). PLATE 82b. Erwin Ybl, *Toscana Szobraszata a Quattrocentoban*, 1930, I, p. 236, n. 6.

The Marchese Spinetta Malaspina erected, previous to his death, a church with attached buildings in one of the suburbs of Verona. In this he was probably interred. The monument cannot have been erected until later as it appears to date from the same period as the similar monument of Cortesia Sarego (1424-9) in the church of San Anastasia at Verona. (See *Rassegna d'Arte*, x (1910), p. 133, and for the rather plainer monument of Francesco Spinola in the Palazzo Spinola at Genoa see O. Grosso, *Genova*, 1926, fig. p. 48). Spinetta's church having been destroyed during the war in 1516, the

existing church of San Giovanni in Sacco (now desecrated) was built by one of his successors in 1536, when this monument was re-erected (Persico, *Verona*, 1838, pp. 168, 204-5). See Litta, *Famiglie celebri Italiani*, vol. viii, pl. ix. The Malaspina monument as it originally stood is illustrated in *Maraviglie heroiche di Matilda la gran contessa d'Italia*, by Giulio dal Pozzo, 1678, plate facing p. 406.

The tombstone in Verona marble (191A-1887), shown at the side, was found in the interior of the monument. It is that of Visconte Malaspina (d. 1362), son of Spinetta; the arms are those of Malaspina of the Spino Fiorito line; a thorn eradicated, flowered on five branches (two on the dexter and three on the sinister side), between in base two Lombardic S's.

PORTRAIT OF A LADY (ANGELA BRENZONI?). Bust in painted terracotta. Her hair bound in a net, her broad plain bodice cut low with full pleated sleeves.

320-1867

H. 2 ft. 4 in., W. 2 ft. 8 in. (.715×.82 m.). Acquired in Florence. Phot. 20069, 34165. PLATE 70c.

V. & A. M., *A Picture Book of Portraits*, 1927, pl. 4.

On the wooden base is painted, in 16th-century(?) lettering, NON DELEBDA LVPARI BENE-MERITAE · M^A · MCCCCLXI. For a suggested identification of this largely built lady with Angela Brenzoni of Verona, see G. F. Hill in

the *Burlington Magazine*, xix (1911), p. 143; also *A Corpus of Italian Medals . . . before Cellini*, 1930, I, no. 581, p. 149; II, pl. 106; the features certainly bear some resemblance to those on her medal by Pomedelli, of which there is a unique example in the Museo Comunale at Trent, bearing an engraved date of 1524. The painted date of 1461 on the bust is clearly impossible, and it is difficult to see what the inscription means.

BOLOGNA AND EMILIA

SPERANDIO

SPERANDIO DI BARTOLOMEO DI SPERANDIO, born about 1425; died about 1495. Working at Mantua, Ferrara, Faenza, Bologna, and elsewhere, as medallist and sculptor.

Venturi in *Archivio storico dell'Arte*, I (1888), pp. 385 ff.; II (1889), pp. 329 ff. Mackowsky and Bode in the *Berlin Jahrbuch*, XIX (1898), pp. 171 ff. and 218 ff. Venturi, *Storia*, VI, pp. 785-95. Supino, *La scultura in Bologna nel Quattrocento* (1910), pp. 111 ff. Cf. Heiss, *Les Médailleurs de la Renaissance*, VI, 1886. Armand, *Les Médailleurs italiens*, I, pp. 63 ff. J. de Foville, *Le Musée*, VI (1909), pp. 146, 183, 197, 237 ff. Forrer, *Dict. of Medallists*, vol. V, p. 583. G. F. Hill, *A Corpus of Italian Medals . . . before Cellini* (1930), text, pp. 89 ff. (with bibliography). Weinberger in *Munich Jahrbuch*, VII (1930), pp. 293-318.

THE VIRGIN AND CHILD. Figure in terracotta. The Virgin, veiled, is seated on a carved chair, her left hand supporting the head of the Child, who sits on her lap holding a fruit in His left hand. 85-1892

H. 4 ft. 3½ in. (with pedestal). (131 m.) Painted mainly in purplish-red and blue.

Acquired in Florence; said to have come from a chapel in the March of Ancona. Phot. 62868. PLATE 72b.

Bode, 'Ein Meisterwerk des Sperandio im South Kensington Museum', in the *Zeitschrift für bildende Kunst*, XIII (1902), p. 77. Not accepted by Venturi (*Storia*, VI, p. 794, n. 1).

The statue may be compared with the Madonna on the tomb of Alexander V in San Francesco at Bologna (1482) and a half-length Madonna at Berlin (K.F.M. v. 278).

The elaborately carved wooden niche (16-1891) with double columns at either side, gilt and painted blue (H. 8 ft. 1½ in.; 2.48 m.), was also acquired in Florence.

SCHOOL OF NICCOLÒ DELL'ARCA

NICCOLÒ D'ANTONIO DA BARI, also known as Niccolò Bolognese. Born at Bari not later than 1440, died at Bologna 1494. Worked at Bologna after 1463, and possibly at Venice, in marble and terracotta.

Aldobrandi in *L'Arte*, II (1899), p. 174. Bode, *ibid.*, p. 498. Venturi, *Storia*, VI, p. 753, with bibliography. Fabriczy in the *Berlin Jahrbuch*, XXIX (1908), Beiheft, p. 209. E. Scatassa in Thieme, *Lexikon*, II (with bibliography). Supino, *La scultura in Bologna nel Quattrocento*, 1910, p. 123 ff.

THE VIRGIN AND CHILD. Relief in wood. The Virgin is seated, her robe edged at the neck with a narrow gilt border stamped with a scroll pattern; her mantle covering her head is also gilt, stamped with a design of flowers and foliage.

The naked Child is seated on her right knee, His left hand touching a gilt fruit which she holds out to Him, His right hand raised blessing. A 100-1911

H. 2 ft. 6 in., W. 1 ft. 3 in. (.77 × .385 m.). Both of the Child's feet restored.

Acquired in London. Phot. 35739. PLATE 75d. Cf. *Review*, 1911, pp. 5, 6.

The relief shows considerable resemblances, especially in the type of the Child, to the Madonna by Niccolò on the front of the Palazzo degli Anziani at Bologna, and to a Madonna of his school at Reggio d'Emilia (Venturi, *Storia*, vi, pp. 769 and 818); the

reminiscence of Sienese tradition that seems to suggest itself would be likely enough in any work of the Bolognese district. A standing figure of the Virgin and Child in the collection of Mr. W. L. Davis at New York is so closely similar in style that it may possibly be by the same hand. For this and another seated figure in the Princeton Art Gallery see *Art in America*, v (1916-17), p. 246, figs. 1 and 2.

Bologna : FIFTEENTH CENTURY

TOMBSTONE OF A JURISCONSULT. Relief in stone. A recumbent effigy of an elderly man with hands crossed and a long robe and short tippet of fur (vair); a closely fitting cowl covers the head, which rests on a cushion; under the arms are two books and two more appear near the feet. An ogee arch supported on twisted columns and with effaced shields and foliage in the spandrels forms a frame. 64-1882

H. 6 ft. 8 in., W. 3 ft. 3 in. (2.035 × .99 m.).

Acquired in Venice; said to have come from a church near Bologna. Phot. 64162. PLATE 79b. The carving shows hardly any sign of wear, and the stone was presumably set up against a wall, not laid on the floor of a church.

Fifteenth century. There are a number of very

similar tombstones in the Museo Civico at Bologna (see especially the tombs of Andrea di Bovi, died 1399 (Venturi, *Storia*, iv, fig. 693, p. 833), and of Bernardino Zambecari, died 1424 (Ducati, *Guida del Museo Civile di Bologna*, 1923, fig. p. 219).

GIOVANNI ANDREA CALDERINI. Bust in marble. He wears a round cap and a close-folded gown; the shoulders are tapered down to a moulded base. 131-1869

H. 3 ft. 2½ in. (.985 m.).

Acquired in Italy. Phot. 63779. PLATE 71c.

On the (later?) base is the inscription: IO. ANDR. CALDER. S. S. PALAT. AP. CAVS. AVD. FLORVIT ANNO. M CCCC. XXIV.

Giovanni Andrea Calderini, Canon and Vicar-General of Bologna, and Auditor of the Rota, died at Bologna in 1437 (Chevalier, *Répertoire*, with reference to Mazzetti, *Rep. Prof. Bol.*, 1847, 694). The bust probably belonged to a commemorative series, and may date from the

latter part of the century; compare the bust of Beroaldo (d. 1505) by Vincenzo Onofri in San Martino at Bologna (Venturi, *Storia*, vi, pp. 805, 807). It has been suggested by Dr. von Schlosser (cf. Fabriczy in *Repertorium*, xxv (1902), pp. 223-4) that the bust is by the same hand as the curious bust of Alfonso I of Aragon at Vienna, ascribed to Domenico da Montemignano and dated 1456; but the bust of Calderini is much more probably Bolognese.

BALDASSARE ESTENSE (after)

BALDASSARE D'ESTE, natural son of Niccolò III d'Este, Duke of Ferrara (1393-1441). Born at Reggio d'Emilia c. 1443, died after 1504. Working as painter and medallist at Milan and Ferrara.

Heiss, *Les Médailleurs de la Renaissance*, III (1883), pp. 37 ff., pl. v. Forrer, *Dictionary of Medallists*, I (1904), p. 115. Venturi in Thieme, *Lexikon*, II, pp. 387-9. G. F. Hill, *Medals of the Renaissance*, 1920, p. 44; *A Corpus of Italian Medals . . . before Cellini*, I (1930), text, pp. 28-9.

ERCOLE I D'ESTE, Duke of Ferrara and Modena (1471-1505). Relief in marble. Profile to the left, wearing a high cap and a jewel on the breast of his gown. 452-1869

H. 1 ft. 10½ in., W. 1 ft. 4 in. (.58 × .41 m.). Acquired in Florence. Phot. 66369. PLATE 79c. Inscribed on the base HERCVLES · DVX · FER · MVT · & · REGII. Poor work, probably intended for decorative purposes: copied from an oval pla-

quette by Baldassare d'Este (c. 1472) of which there is an example in the Museum (698-1865). See Hill, *A Corpus of Italian Medals*, I (1930), p. 28, no. 99.

SCHOOL OF THE EMILIA

PORTRAIT OF A YOUNG MAN. Relief in marble. He is in profile, facing to the left, wearing a medal round his neck. 7626-1861

H. 9 in., W. 6½ in. (.23 × .165 m.). From the Gigli-Campana collection. Phot. 36572. PLATE 73b. Robinson, p. 127. The lowness and delicacy of this beautiful relief are suggestive of a medallist's technique. It may

represent Costanzo Sforza, Lord of Pesaro (b. 1447; d. 1483), as a young man, but if so it is several years earlier than the medals by Enzola which are dated 1474 and 1475 (G. F. Hill, *Corpus of Italian Medals . . . to Cellini*, I (1930), text, 290-4; II, pls. 46, 47).

PORTRAIT OF A MAN. Relief in marble. Profile facing to the left, wearing a cap and high-necked gown. 6923-1860

H. 1 ft. 5½ in., W. 1 ft. ½ in. (.45 × .32 m.). Acquired in London. Phot. 66368. PLATE 79a. Robinson, p. 120. Formerly described as a portrait of Ludovico Visconti or of Ludovico Sforza (Il Moro), Duke

of Milan (b. 1451, d. 1503). The style of this portrait, which appears to be that of a scholar, shows some resemblance to that of the preceding number. The date is probably in the last half of the 15th century.

THE VIRGIN AND CHILD. Relief in painted and gilded cartapesta. The Virgin, half-length, is turned towards the right; the Child lies across her lap, His head supported by her left hand. A 20-1920

H. 1 ft. 6¾ in., W. 1 ft. 2¾ in. (.48 × .37 m.). Frame H. 1 ft. 10 in., W. 1 ft. 5½ in. (.565

× .45 m.). The moulded border, in cartapesta, is decorated with acanthus leaves and at the

bottom with a vase and scrolls. In contemporary moulded frame of painted walnut, backed by pine.

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 66443. PLATE 75a.

A similar relief in gesso in the collection of Signor Prampolini at Reggio d' Emilia is

ascribed to that district by Signor Barretti (*Rassegna d'Arte*, viii (1908), pp. 34, 35).

A terracotta relief, also similar in style, with a different border and design at the base, in the Berlin Museum is described as Lombard about 1500 (K.F.M. v. 324).

PORTRAIT OF A MAN. Bust in marble. Wearing a richly ornamented breast-plate of peascod form with pauldrons. A 74-1910

H. 2 ft. 11½ in. ('91 m.).

Salting Bequest. Phot. 61747. PLATE 110c.

Said to be a portrait of Ferrante Gonzaga, Prince of Guastalla (b. 1506; d. 1557), but the bust bears very little resemblance to the figure on his monument at Guastalla, begun in 1559, finished in 1594 (Ferrari in *Rassegna d'Arte*, iv (1904), p. 53).

The authenticity of the bust has been doubted,

and the pedestal with the incised inscription, FER · GONZAGA · MCCCCXXXVI, is undoubtedly modern, but the bust itself appears to date from about 1560.

In style it somewhat resembles the work of Pietro Tacca (cf. the busts ascribed to him in Lewy, *Pietro Tacca*, 1929, figs. 21, 22), whose portraits are, however, usually in bronze, and it may possibly be by one of his followers

LOMBARD AMADEO

GIOVANNI ANTONIO DE' AMADEI or **AMADEO** (and, rarely, **OMODEO**). Born at Pavia 1447; died 1522. Working as architect and sculptor at the Certosa di Pavia, Bergamo, Cremona, Milan, and elsewhere. Influenced, at Pavia, by the Mantegazzi and possibly by Antonio Rizzo.

Malaguzzi Valeri in Thieme, *Lexikon*, i. Venturi, *Storia*, vi, pp. 866 ff.; viii, pp. 591-630 (both with bibliographies). Malaguzzi Valeri, *Amadeo*, 1904; *Les Sforza et les Arts en Milanais*, 1909, pp. 333 ff. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pp. 49-51 and *passim*.

THE VIRGIN AND CHILD. Relief in marble. The Virgin, veiled, seen half-length, is standing in front of a shallow niche, the Child stands partly on a cushion beside her, His right arm round her neck and His left hand on hers. He has hair closely curled at the ends. A 28-1912

H. 10½ in., W. 10 in. ('27 × '255 m.).

Given by Mrs. Lindsay. Phot. 35798. PLATE 74b. *Review*, 1912, p. 3, fig. 3.

This relief is closely related in style to the early work of Amadeo at the Certosa at Pavia,

especially with the signed doorway of the small cloisters (G. Frizzoni, *L'Arte*, v (1902), fig. p. 69), and it seems probable that it is a work of about the same period—c. 1466-70.

SCHOOL OF AMADEO

THE LAMENTATION OVER THE DEAD CHRIST. Relief in marble. The body of the dead Christ is supported, partially upright, by the Virgin seated to the left on a carved marble seat and, on the right, by St. John who holds His left arm; St. Mary Magdalene, seated in the foreground, holds the legs of Christ. In the background are four mourners. 8-1869

H. 3 ft. 1 in., W. 3 ft. 1 in. (.94 × .94 m.). The landscape background, the head of the man between Christ and St. John and the left foot of St. Mary Magdalene are modern restorations. Some small breakages have been made up with plaster.

From the Castellani collection. Phot. 25471.

PLATE 78c.

Malaguzzi Valeri, *Amadeo*, pp. 109, 127; with illustrations of the relief both before and after the restoration of the background (pp. 115, 116). Venturi, *Storia*, vi, pp. 893, 894, as by an unknown artist who collaborated with Amadeo in the decoration of the Colleoni Chapel at Bergamo.

This relief belongs to a group of carvings associated by Malaguzzi Valeri with Cristoforo (d. 1482) and Antonio (d. 1495) Mantegazza. The brothers Mantegazza (Calvi, *Notizie sulla vita . . . dei principali architetti . . . in Milano*, II (1865), pp. 29 ff.), goldsmiths of Milanese origin, were

working at the Certosa at Pavia before 1474, and afterwards in conjunction with Amadeo (Beltrami, *La Certosa di Pavia*, 1907, pp. 71 *passim*), but it is almost impossible to define precisely their share in the work. A relief with the same subject in the chapter-house at the Certosa may be by the same hand; there are also in the chapter-house three other closely allied reliefs with scenes from the Passion (Malaguzzi Valeri, l.c., figs. pp. 101-4). A number of statues on the façade of the Certosa show similar characteristics, and it seems probable that the whole group should be ascribed to an unidentified follower of Amadeo. The reliefs from the shrine of the Persian Martyrs, now forming part of the pulpit of the cathedral at Cremona, are also closely related in style; these have been variously ascribed to Amadeo or his pupils (Malaguzzi Valeri, l.c., pp. 183 ff.) and to Pietro da Rhò (Venturi, l.c., pp. 894 ff.).

ANGELS ADORING; from the right side of a tabernacle. Relief in marble. Three standing child angels, the two foremost bending slightly forward with hands clasped in adoration, the third raising his hand to his face. 450-1869

H. 1 ft. 10½ in., W. 11½ in. (.575 × .295 m.).

Acquired in Florence. Phot. 25470. PLATE 78b.

Malaguzzi Valeri, *Amadeo*, pp. 211, 213; accepted

as very nearly related to the work of Amadeo. The weakness of the modelling seems to preclude an ascription to Amadeo himself.

THE DEAD CHRIST WITH THREE ANGELS. Group in marble. The dead Christ, seen half-length, wearing a loin-cloth, is supported upright by two kneeling angels; another stands behind to the right. 122-1869

H. 1 ft. 7¼ in. (.49 m.). Considerably weathered; the tips of the wings and other details are chipped.

Acquired in Florence. Phot. 25472. PLATE 78a.

A. Michel in *Histoire de l'Art*, IV (1909-11), pt. I, p. 179. Malaguzzi Valeri, *Amadeo*, pp. 211, 215, as in the manner of Amadeo

The sculpture, which is perhaps from a lunette, may be compared to that of the windows on the façade of the Certosa at Pavia (Malaguzzi Valeri, op. cit., pp. 189-92). A Pietà in the Alba Nosedà collection at Milan is similarly composed but of inferior workmanship (Malaguzzi Valeri, op. cit., p. 224).

HEAD OF CICERO. Relief in marble. Profile facing to the right in a loose robe and with a laurel wreath tied at the back with ribbons. Inscribed on the background round the edge, M.TVLLIVS.C.P.P.P. A 5-1914

Diam. $8\frac{1}{2}$ in. (.210 m.), frame 1 ft. $3\frac{1}{2}$ in. square (.390 m.). Mounted in a square black wooden frame with gilt leaves in the corners. Acquired in London. Phot. 38284. PLATE 73a. *Review of the Principal Acquisitions*, 1914, fig. 6, p. 11.

Portrait medallions in low relief are frequently used in Lombard architectural decoration; for example, on the façade of the Certosa at Pavia, where there is a closely similar relief (Malaguzzi Valeri, *Amadeo*, p. 160).

HEAD OF A POPE. From a statuette or bust in terracotta. He has short curling hair and wears the triple tiara. 8391-1863

H. $10\frac{1}{2}$ in. (.275 m.). Acquired in Milan. Said to have come from the Certosa at Pavia. Phot. 33350. PLATE 98a. Closely related in style to the terracotta decora-

tions of the cloisters at the Certosa, which are the work of a number of Lombard artists of c. 1463-70 and the following years (see Salmi, *La Chartreuse de Pavie*, 1926, pp. 42-6).

AN EMPEROR. Bust in marble. He has crisp curling hair and beard, and a long neck; he wears a laurel wreath and a loosely folded mantle over a cuirass decorated with *putti* and garlands. 189-1866

H. 2 ft. $1\frac{1}{4}$ in. (.655 m.). Acquired in Paris. Phot. 55755. PLATE 70b. The shape of the base shows that this bust was intended to fill a circular opening; a very common method of decoration in Lombard architecture of the period. There are similar busts of Caesar and Trajan on the façade of the Colleoni Chapel at Bergamo, where Amadeo and his followers were working c. 1470-5 (Malaguzzi Valeri, *Amadeo*, pp. 41, 44). A terracotta head in a medallion, from the Medici

Bank, now in the Archaeological Museum at Milan (Meyer, *Oberitalienische Frührenaissance*, 1 (1897), p. 106), is closely related in style. It may be noted that the marble bust of Carlo Zen in the Correr Museum at Venice (Venturi, *Storia*, vi, fig. 719) showing similar characteristics is usually ascribed to Antonio Rizzo, who was working at Pavia c. 1465-7 during Amadeo's first period there. Dr. Richter has, however, suggested (verbally) that the present bust may be by Caradosso di Foppa.

SCHOOL OF AMADEO—TOMMASO CAZZANIGA (?)

TOMMASO CAZZANIGA (Caccianiga or Cassaniga). Working with his elder brother Francesco (d. 1486) in Milan, and after 1499 on the façade of the Certosa at Pavia.

F. Malaguzzi Valeri in Thieme, *Lexikon*, vi, pp. 247 ff. Venturi, *Storia*, vi, pp. 912, 920.

AN ALLEGORICAL FIGURE. Relief in marble. A figure of an elderly man, naked except for a drapery across his knees, seated on a bench, supporting in his outstretched left hand the standing figure of a child with upraised arms. 7452-1861

Diam. $9\frac{1}{2}$ in. (.245 m.). The head and knees of the figure damaged. Acquired in Naples (Milan according to Robin-

son). Phot. 35012. PLATE 73c. Robinson, p. 119.

Similar allegorical medallions in low relief are

often incorporated in the decoration of Milanese tombs; this relief is closely related in style to those on the tomb of Stefano Brivio (d. 1484) in Sant' Eustorgio at Milan (Romussi, *Milano ne' suoi Monumenti*, II (1913), pl. xxv) designed by Francesco and completed by Tommaso Cazzaniga and Benedetto Briosco (c. 1486). Similar medallions also appear on the Della Torre tomb in Santa Maria delle Grazie (c. 1486), usually ascribed to the brothers Cazzaniga though

possibly in part by Amadeo.

A circular relief in the Louvre (*Catalogue*, 1922, no. 645) is so close in style that it may have belonged to the same monument; another in the Archaeological Museum at Milan is ascribed to Cazzaniga (Malaguzzi Valeri, *Amadeo*, 1904, p. 295). A small marble medallion with a similar figure, but winged, was formerly in the Passalagna collection at Milan (Sale, 1885, no. 104).

LOMBARD(?): LATE FIFTEENTH AND EARLY SIXTEENTH CENTURIES

THE ANGEL GABRIEL (The Annunciation). Relief in Istrian stone. The angel, facing to the left, carrying a lily in his left hand and with his right raised blessing, has just alighted and kneels in front of a large vase of lilies placed before the entrance to a dwelling. In the background a wall marked to imitate bricks. A border of leaf moulding.

33-1881

H. 2 ft. 10½ in., W. 3 ft. 9½ in. (·88×1·65 m.). Remains of blue colour.

Acquired in London. From the Robinson collection. Phot. 59804. PLATE 67d.

The general style and the sharp undercutting of the figure both point to a Lombard (possibly

Milanese) provenance, but it is also possible that the relief may have been made by one of the sculptors of Lombard origin who were working in Venice at the end of the 15th century.

THE NATIVITY with the Adoration of the Shepherds. Relief in carved, painted, and gilded wood. The Virgin kneels in the foreground adoring the Child, who lies on a fold of her mantle, which is held by a kneeling angel, two others standing behind in adoration; to the left are three shepherds, the two foremost kneeling; to the right stand St. Joseph and a woman, another woman appears in a doorway on the extreme right holding a cloth to a fire. In the background two animals in a cave in the hill-side, and to the right a building. Above, to the left, shepherds are seen minding their flocks, and in the centre the Magi on horseback. In a carved frame with double columns at the sides.

258-1898

Altar-piece, H. 3 ft. 11½ in., W. 3 ft. 6 in. (1·215×1·07 m.). Frame, H. 4 ft. 9 in., W. 5 ft. 7 in. (1·45×1·705 m.). The base of the frame is inscribed *Virginis intacte cum veneris ante figuram Praetereundo cave ne demittatur ave* (the last line almost entirely effaced). Both the relief and figure chipped and worn.

Acquired in London. Phot. 35474. PLATE 77a. This altar-piece is one of a number of carved and painted reliefs in wood ascribed by Mala-

guzzi Valeri (*Amadeo*, pp. 326 ff.) to a group of artists working in Lombardy at the end of the 15th and the beginning of the 16th century in the style of Amadeo. Reliefs of the Nativity in the Archaeological Museum (*Il Castello di Milano*, 1902, pl. 30) and in the Bagatti Valsecchi collection (*La Casa Artistica Italiana*, 1918, pls. XLVII, XLVIII) at Milan, also a triptych in the Louvre with scenes from the life of St. Anne, are by a closely allied, possibly the same, hand.

Similar reliefs are in the museum at Berlin (K.F.M. v. 326, 327) and elsewhere. For the Lombard school of woodcarvers see Malaguzzi Valeri, *La Corte di Ludovico il Moro*, III (1917),

pp. 229 ff. The elaborately decorated columns of the frame are characteristic of Lombard decoration of the period.

THE VIRGIN AND CHILD. Relief in wood, painted and gilded. The Virgin, seen half-length, holds the naked Christ, whose right hand, now broken, appears to have been extended in blessing. In a circular frame with anthemion ornaments below, resting on a base with the inscription *MATER AMABILIS*. 7534-1860

Diam. 1 ft. 11 in. (.59 m.).

Presented by M. His de la Salle, Paris. Phot. 64386. PLATE 75b.

Robinson, p. 121.

The rather heavy square faces of the Virgin and Child are Milanese in type (compare the relief of the Virgin and Child at Pavia illustrated by

Malaguzzi Valeri, *Amadeo*, 1904, p. 224).

The curious beaded anthemion ornament, though found elsewhere, also appears in early carvings by Amadeo (before 1470), such as the doorway of the small cloister of the Certosa at Pavia (Malaguzzi Valeri, *Amadeo*, 1904, fig. p. 17).

THE VIRGIN AND CHILD with St. Catherine and St. Helena. Group in wood. The Virgin enthroned holding the Child on her right knee and a book on her left. St. Catherine stands on the left holding out her hand to receive the ring from the Child; to the right St. Helena stands holding a cross. Above the throne God the Father holds a crown suspended over the Virgin's head, His mantle held on either side by an angel. The robe red, dark green-blue or gilt. 44-1884

H. 1 ft. 11 in., W. 1 ft. 9 in. (.59 × .535 m.).

Acquired in Florence. Phot. 64093. PLATE 75c. This relief is closely allied in style to the large altar-piece of San Abondio in the cathedral at Como dated 1514 (Barelli, *Monumenti Comaschi*, 1899, pl. XLII). The altar-piece has been ascribed to Andrea da Passeri (Santi Monti, *Storia ed Arte nella Provincia . . . di Como*, 1902, pp. 32 *passim*); but his signed altar-piece (1494) at Grosio (Bassi, *La Valtellina*, 1907, fig. 108, p. 137) shows a different hand, though his frescoes (1511) at Sondrio (Bassi, l.c., fig. 41, p. 58) are closer in style. The Como altar-piece has also been compared (Meyer, *Ober-*

italianische Frührenaissance, II (1900), pp. 216 ff.) with a retable in the church of San Lorenzo at Morbegno, the carving of which was done (1516-c. 1522) by Angelo del Magno of Pavia apparently from the designs of Gaudenzio Ferrari, who probably painted the wings, now lost. Angelo del Magno has been identified with Angelo Maino who carved an altar-piece in wood in the Carmine at Pavia (Damiani, *Archivio storico dell'Arte*, IX (1896), pp. 310 ff.). The Morbegno altar-piece, though similar in style and composition, is very inferior to the San Abondio altar.

LOMBARD: EARLY SIXTEENTH CENTURY

ST. SEBASTIAN. Figure in carved wood. The saint is standing, his left arm bound to a column behind him, gazing upwards, his right hand raised; his loin-cloth, knotted in front, flutters behind. On a round pedestal with a blank shield in front. A 73-1910

H. 3 ft. 4½ in. (1.035 m.).

Salting Bequest. Phot. 31116-17, 64094-5.

PLATE 72c.

Formerly ascribed to Caradosso, apparently on

the strength of a supposed resemblance to the heads in the frieze of San Satiro at Milan, now attributed to Agostino dei Fonduti (Biscaro in *Archivio storico Lombardo*, Sec. IV, xiv (1910), pp. 113 ff.; Schubring in *Monatshefte für Kunstwissenschaft*, v (1912), pp. 249–53). Beyond

a general school resemblance there seem to be no definite reasons for ascribing it to Fonduti. It is, however, closely related to a figure of the saint in a small marble tabernacle by Amadeo in the Museo Archeologico at Milan (Malaguzzi Valeri, *Amadeo*, 1904, fig. p. 143).

THE VIRGIN AND CHILD. Relief in linen stiffened with gesso and painted, on a wood background. The Virgin is shown half-length supporting the Child, also half-length and holding a globe, in front of her. There is a border of cherub-heads and, below, clouds and a crescent moon.

A 47–1931

H. 3 ft. 7½ in., W. 2 ft. 8 in. (1'110×820 m.). The Virgin's left hand missing, the child's nose broken and repaired.

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 66976. PLATE 103c.

Review, p. 3, pl. 2a.

This is an example of a curious and comparatively rare technique; the figures of coarse linen stiffened with gesso were apparently made in a mould and then applied to a wood background, the whole being then painted. For an

earlier example of a similar technique see a relief of the Coronation of the Virgin in the Opera del Duomo at Perugia (Gnoli, *L'Arte Umbra alla Mostra di Perugia*, 1908, p. 92, fig. 251). The present relief is North Italian work of the early 16th century. A number of marble reliefs in the Museo Archeologico at Milan, ascribed by Malaguzzi Valeri to Fusina (died 1526), show a very similar composition (*Rassegna d'Arte*, v (1905), pp. 169 ff.).

NORTH ITALIAN

THE CRUCIFIXION; in the predella, the **NATIVITY.** Altar-piece with figures and reliefs in pear-wood. In the foreground of the Crucifixion are a group of soldiers casting lots and figures of women and children. On an eminence behind is the fainting Virgin supported by the Maries and St. John, and surrounded by groups of soldiers and spectators. Near the Virgin a kneeling figure holds the Vernicle. At the top rise the three crosses. In the centre of the predella is the Nativity with the Virgin, St. Joseph, and the Shepherds worshipping the Child in an open shed. On either side are panels carved in low relief with the Vernicle, Emblems of the Passion, *putti* and arabesques.

137–1891

Crucifixion, H. 4 ft. 9½ in., W. 4 ft. 5 in. (1'465×1'35 m.). Nativity H. 2 ft., W. 4 ft. 10 in. (615×1'475 m.).

Acquired in Venice. Said to have been formerly in the sacristy of the church of San Agostino at Piacenza. Phot. 35473, 47065, 67190–1. PLATES 76 and 77b.

This altar-piece is said to have been given by one of the Popes to a Farnese Duke. When the church (built in 1570–3) was secularized in

1798 it passed into the possession of the Marchesa Anguissola Scotti.

Early guides record the existence of such a crucifixion in the sacristy of the church of San Agostino at Piacenza (suppressed in 1798), said to be the work of one 'Lucio Olivetano the reputed inventor of Intarsia' (L. Cerri, *Guida di Piacenza*, n.d., pp. 107–9). P. Lugano (in *Bull. Senese di Storia Patria*, xii (1905), p. 154) questions the existence of this Lucio, of

whom he can find no record other than the mention by Michele Caffi (*Cenni di Raffaele da Brescia Olivetano* . . . 1851), and suggests that he is either a fiction of the latter's brain or that possibly the word is a misprint for 'Laico', an Olivetan who seems to have come from Tus-cany to Venice early in the 15th century. Such a period would not suit with these carvings, which must date from the earlier part of the 16th century, but it is not impossible that the altar-piece might be the work of members of one of the schools of wood-carvers and

intarsia workers which flourished in the Oli-vetan monasteries at this period. Of these the monastery of Santa Maria in Organo at Verona, under the leadership of Fra Giovanni da Verona, was perhaps the most celebrated.

The monks were by no means exclusively Italian, which may account for the strong Northern feeling in the Crucifixion group, which is in such marked contrast to the un-doubtedly North Italian style of the Nativity in the predella.

BAMBAIA

AGOSTINO BUSTI, called IL BAMBAIA, born 1483; died 1548. Influenced by Gian Cristoforo Romano. Working at Milan and in the neighbourhood.

Vasari, vi, pp. 514-15. Cicognara, *Storia della Scultura*, v (1825), pp. 316 ff. Malaguzzi Valeri in Thieme, *Lexikon*, v, with bibliography. Clausse, *Le tombeau de Gaston de Foix*, 1912.

ALEXANDER AND BUCEPHALUS (?). Relief in marble, from the tomb of Gaston de Foix. Dated 1515. Inscribed: AD. I. S. 1515. AVT · NVMQVAM · TENTES · AVT · PERFICE. A warrior in classical armour holding a rearing horse by the bit. Landscape background with a trophy of arms at the foot of a clump of trees, and a city in the distance.

7260-1860

H. 1 ft. 4 in., W. 1 ft. 2½ in. (41 × 365 m.). Restorations: the head and right hand of Alex-ander with the upper part of the drapery; the near hind fetlock and off hind hoof of the horse, with the whole tail.

Acquired in London. Phot. 32102, 54548. PLATE 81b.

Mongeri, *L'Arte in Milano*, 1872, pp. 363-4. *L'Arte*, viii (1905), p. 290, figs. 7, 8. Clausse, op. cit., pp. 51-2, pl. xiii.

The tomb of Gaston de Foix, Duc de Nemours, killed at Ravenna in 1512, was begun by Bam-baia about 1515; it was still unfinished when, in 1522, Milan was lost to the French (Bossi, *Descrizione del Monumento di Gastone de Foix*, 1810, published by Francesco Longhena, 1852). Vasari deplored the condition of the tomb which he saw lying in pieces in a chapel in the Augustinian Nunnery of Santa Marta at Milan (vi, p. 514). In 1712, owing to the reconstruc-

tion of the church, the marbles were dispersed; for an account of the sculpture, portions of which are in the museums of Milan, Turin, Madrid, and elsewhere, see G. Clausse, op. cit., pp. 31 ff. The original sketch by Bambaia for the tomb is now in this Museum (Department of Engraving, Illustration, and Design, no. 2315); the statuettes described below (4912-1858, 7100-1860, 332-1903) rather closely re-semble some of the figures shown in the draw-ing, but it is difficult to see how these reliefs were used. Cicognara (*Storia della Scultura*, v (1823-5), pp. 319 ff.) has suggested that Bambaia intended to decorate the walls of the chapel and these reliefs may possibly have formed part of this scheme. The reliefs on the sarcophagus illus-trated scenes from the life of Gaston de Foix (see casts in this Museum), and it seems possible that there was another series of reliefs with scenes from the histories of classical heroes.

WARRIORS SHOOTING AT THE SUN. Relief in marble; from the tomb of Gaston de Foix. Dated 1518. Inscribed: ILLAESO LVMINE SOLEM AD · I · S · 1518. Two Roman warriors, almost naked, with upraised bows, standing by trophies of arms on each side of a column, the base of which bears the inscription. Plain background of a crenellated wall. 400-1854

H. 1 ft. 1 in., W. 1 ft. 5 in. (335 × 435 m.).

Restorations: a narrow slip at each end of the base; other parts broken and repaired.

Acquired in London. Phot. 2759, 54549.

PLATE 81c.

Robinson, p. 170. Clausse, op. cit., pp. 52-3, pl. xiv.

See notes to 7260-1860.

A TRIUMPH. Relief in marble; from the tomb of Gaston de Foix. Dated 1523. Inscribed: AD · FET · SCU^T · 1523 · IN · HOC · SIGNO · VINCES. A Roman warrior is seated on a chariot drawn by two horses; he holds a small dragon (?) in his outstretched hand. Behind him stands Apollo, his foot resting on a viol, holding a wreath over his head; on the chariot pole stands a female figure with a torch; in front is a standard-bearer. Landscape and architectural background with Jupiter and his eagle appearing in the sky. 7257-1861

H. 1 ft. 2½ in., W. 1 ft. 7 in. (37 × 485 m.).

Restorations: the head of the standard-bearer; the off fore and hind legs of the nearest horse, from above the knee, and the whole of the off-legs and the tail; the torch; the right wheel of the chariot.

Acquired in London. Phot. 54547. PLATE 80c.

Robinson, p. 170. Clausse, op. cit., pp. 53-4, pl. xv. Michel, *Histoire de l'Art*, iv, pt. i (1909), fig. 137.

See notes to 7260-1860.

FORTITUDE. Statuette in marble; from the tomb of Gaston de Foix. She stands with veiled head holding a column, her feet crossed. 4912-1858

H. 2 ft. 5 in. (745 m.). Modern wood base.

Acquired in London. Phot. 2847, 54551.

PLATE 81a.

Robinson, p. 170. Clausse, op. cit., pp. 48-9, pl. xi.

The figure corresponds fairly closely with the Fortitude shown in the original sketch as standing on the base of the tomb. A very similar figure is in the Villa Antona-Traversi at Desio

(Sant' Ambrogio in *Archivio storico Lombardo*, Ser. III, xiv (1900), pl. facing p. 137); this probably formed part, with the two statuettes mentioned below, of the Birago monument, by Bambaia, erected in 1522 in San Francesco at Milan, but since dispersed (Sant' Ambrogio, *I Sarcofagi Borromeo ed il Monumento dei Birago all' Isola Bella*, 1897).

CHARITY. Statuette in marble; from the tomb of Gaston de Foix. She stands with one breast bare, holding a naked child on her left arm and offering a coin in her right hand. 7100-1860

H. 2 ft. (615 m.). Turned wood base, probably 18th century.

Acquired in London. Phot. 2847, 54550.

PLATE 80b.

Robinson, p. 170. Clausse, op. cit., pp. 48-9, pl. xi.

The figure has little resemblance to the Charity shown in the original sketch, but a statuette of the Virgin and Child from the Birago monument (Sant' Ambrogio, *I Sarcofagi Borromeo*, pl. xxiv), now in the Villa Tacciolini-Litta Modignani at Varese, is closely similar in composition.

A VIRTUE. Statuette in marble; from the tomb of Gaston de Foix. She stands lifting the end of her veil with her right hand and holding a scroll (?) in her left. 332-1903

H. 2 ft. 1½ in. (.65 m.). Part of the scroll (?) restored. Square marble base, on a modern wood mounting.
From the Robinson Collection. Phot. 22808, 54551. PLATE 80a.
J. Ffoulkes in *L'Arte*, viii (1905), fig. 7, p. 289.
Clausse, op. cit., pp. 48-9, pl. xii.
The figure has some resemblance to that shown at the extreme right of the base in the original sketch; if the four figures shown represent the

Virtues, this may possibly be intended for Justice. Dr. Planiscig, however, ascribes it to Mosca (see p. 102) and apparently considers that it does not belong to the tomb of Gaston de Foix (*Venezianische Bildhauer*, 1921, p. 274, fig. 284). For a similar statuette, probably part of the Birago monument, now in the Villa Antona-Traversi at Desio, see Sant' Ambrogio in *Archivio storico Lombardo*, Ser. III, xiv (1900), pl. facing p. 137.

HOPE. Statuette in marble.

490-1902

H. 2 ft. 1½ in. (.66 m.).
Given by Sir J. C. Robinson. Phot. 66371.
PLATE 69c.

This figure (together with 491-1902), though similar to the preceding numbers in style, is probably rather later in date.

A VIRTUE. Statuette in marble.

491-1902

H. 2 ft. 2½ in. (.67 m.).
Given by Sir J. C. Robinson. Phot. 66371.

PLATE 69a.
See note to 490-1902.

GENOESE

GIOVANNI GAGGINI

GIOVANNI DI BELTRAME GAGGINI (or Gagini) DA BISSONE. Working mainly at Genoa from 1449 to 1506; died 1517.

Cervetto, *I Gaggini da Bissone*, 1904. Kreplin, in Thieme, *Lexikon*, xiii, p. 59. Venturi, *Storia*, vi, pp. 838 ff.; viii, pt. ii, pp. 243-51. Schubring, *Italianische Plastik*, pp. 220-1. For the work by another member of the family (?) at Chios see Hasluck in the *Burlington Magazine*, xviii (1911), p. 329; and in the *Annual of the British School at Athens*, xvi (1910-11), pp. 168 ff.

ST. GEORGE AND THE DRAGON. Relief in slate (*pietra di lavagna, pietra nera di promontorio*) from over a doorway. St. George, fully armed and with flying mantle, rides to the left and spears the dragon; the princess kneels among the rocks of the background to the left, to the right are the king and queen and their court, and below them a shepherd piping. On either side is a man in armour holding a defaced shield. 7255-1861

H. 2 ft. 8 in., L. 6 ft. 9 in. (.820×2.055 m.).
The upper projection (with a monogram of the Holy Name?) missing.

Acquired in Florence. Phot. 18467. PLATE 84c.
Robinson, p. 123. Venturi, *Storia*, vi, p. 838, fig. 561. *Burlington Magazine*, l.c., pl. 2

(numbered in mistake, as in all Hasluck's references, 7256-1861; see next number).

A typical example of a Genoese *sopra-porta*; almost identical with the one by Giovanni Gaggini over the door of the Palazzo Quartara già d'Oria in the Piazza San Matteo, commissioned in 1457 (Cervetti, p. 57, pl. ix; O. Grosso, *Genova*, 1926, fig. p. 47), and very probably by the same hand. St. George, as patron of Genoa, very commonly figures on

these reliefs, of which the earlier and more elaborate are sometimes surmounted by a square projection carved with the monogram of the Holy Name (Venturi, VIII, pt. ii, figs. 230, 231). There is a somewhat similar relief in the church at Santa near Chios (*Burlington Magazine*, l.c., pl. i, B; *Annual*, l.c., pl. xi). A number of the doorways are illustrated in an article on St. George in *Emporium*, LXXV (1932), pp. 82, 84.

ST. GEORGE AND THE DRAGON. Relief in slate, from over a doorway. St. George, fully armed and with flying mantle, rides to the right and spears the dragon; the princess kneels among the rocks of the background to the right, to the left are the king and queen and their court, and below them a shepherd piping. On either side is a man in armour with a mace, holding a shield with the arms of Negri.

7256-1859

H. 2 ft., L. 5 ft. 10½ in. (·615 × 1·8 m.). The upper projection missing; part of the border chipped.

Acquired in Genoa. Phot. 18466. PLATE 84a. Robinson, p. 124. *Burlington Magazine*, l.c., p. 329, n. 3 (as 7255-1861).

The design is almost identical with that of the preceding number, but in reverse; probably the work of an inferior artist in the same atelier. Hasluck (*Annual*, l.c., p. 171) compares a relief in the museum at Chios, from the church of St. George.

PACE GAGGINI

PACE (PASIO?) DI BELTRAME GAGGINI, brother of Giovanni, working at the Certosa di Pavia, at Genoa (1501), for France (1507), and in Spain after 1522.

Kreplin in Thieme, *Lexikon*, XIII, p. 61. C. Justi in Berlin *Jahrbuch*, XIII (1892), pp. 3-22. Beltrami, in *L'Arte*, VII (1904), pp. 26 and 58; and see bibliography for Giovanni Gaggini.

LUNETTE AND PILASTERS OF A TABERNACLE (?): the Resurrection: St. Peter, St. Paul, St. John the Baptist, and St. Syrus. Marble. Christ in the centre of the lunette steps from the tomb, round which are grouped four sleeping soldiers; on the pilasters the saints stand on brackets, in shallow niches with shell-shaped tops.

7551-1861

Lunette, H. 2 ft. 4 in., W. 4 ft. 8 in. (·715 × 1·425 m.). Pilasters, H. 4 ft. 8 in., W. 9 in. (1·425 × ·23 m.).

Acquired in London; portions of an altar formerly in the church (now destroyed) of San Domenico at Genoa. Phot. 64347. PLATE 82c.

Robinson, p. 124.

Almost identical with the tabernacle made in 1507 by Pace Gaggini for the Precious Blood in the abbey of Fécamp (Cervetti, op. cit., p. 105, fig. xv), and presumably by the same hand. Early 16th century.

SCHOOL OF THE GAGGINI

THE ANNUNCIATION. Relief in slate (*pietra di lavagna*), from over a doorway. To the right the Virgin is kneeling before a reading-desk, on the other side of which kneels the angel holding a spray of lilies in his left hand; above, a scroll with the words AVE GRAZIA in the foreground. To right and left are angels holding a blank shield. Moulded border. 7254-1861

H. 1 ft. 5 in., L. 3 ft. 7 in. (.435×1.1 m.). Acquired in Genoa. Phot. 31706. PLATE 84b. Robinson, p. 124. *Burlington Magazine*, xviii (1911), p. 330, pl. II. There are reliefs of the same subject on overdoors at Genoa (Vico San Sepolcro; see Grosso,

Genova, 1926, p. 50, fig.) and in Chios on the churches of St. John Baptist and St. Phanourios near Néa Moni (cf. Hasluck in *Burlington Magazine*, l.c., pp. 172-3, fig. 26). The present relief may be classed as of the school of the Gaggini, and presumably dated in the late 15th century.

DOORWAY. Carved slate. In the lunette, which is surmounted by a statuette of St. Stephen, is a relief of the Nativity, the Virgin and St. Joseph kneeling on each side of the Child, with God the Father above in clouds; below on the lintel is a label, supported by angels, with the inscription: LAZARVS · Ð · AVRIA · OPECINI · FILIVS · HOC SACELLVM · EXTVLIT ORNAVITQVE · SVA · PECVNIA · DEDICATVM · MATRI ALME VIRGINI AC BEATO · PRIMO · MARTIRI STEPHANO PRO · SE ET · LIBERIS · AC EORVM · SVCCESORVM · MCCCCLXXII. The jambs are decorated with foliate scrolls issuing from vases; on the capitals are defaced shields of arms. 221-1879

H. 17 ft., W. 7 ft. 9 in. (5.18×2.365 m.). Acquired in London. Originally erected in 1472 by Lazzaro Doria as the entrance to a private chapel in a church at Genoa. Phot. 11356, 11357. PLATE 83c. This doorway is so closely similar in style to the following number that they are presumably

by the same hand; the artist probably belonged to the Gaggini family, or at any rate to their workshops. Giovanni Gaggini da Bissone was working for the Spinola family in 1475 (Cervetto, op. cit., p. 252, Doc. XIV), and Giovanni di Andrea Gaggini da Campione had been working for Lazzaro Doria in 1468 (ib., p. 138).

DOORWAY. Carved slate. In the lunette, which is surmounted by a statuette of St. George, is a relief of the Resurrection, Christ rising from the tomb surrounded by four sleeping soldiers; on the label the inscription: BEATISSIME · VIRGINI · MARIE · ET CATHERINE MARTIRI · GEORGIVS · SPINVLA · ELIANI · FILIVS · HANC · EDEM ARAM QVE · ET CELLAM · QVE INFRA · EST · SVB · HOC · FORNICE SIBI · ET · POSTERITATI · SVE: FACIENDAM · CVRAVIT · MCCCCLXXX°. At the tops of the jambs are defaced shields of arms. 222-1879

H. 17 ft., W. 7 ft. 7 in. (5.18×2.315 m.). Acquired in London. Originally erected in 1840 by Giorgio Spinola as the entrance to a

private chapel in a church at Genoa. Phot. 44652. PLATE 83a. See note on the preceding number.

DOORWAY. Carved marble. Above the architrave, in front of a shell-shaped lunette, stands the Virgin holding the Child in her arms; two boy angels carry a

crown over her head. On each side of the lunette is a naked boy holding a shield. The bases of the elaborate pillars are decorated with mythological (?) reliefs, much worn and defaced. 81-1879

H. 18 ft. 2 in., W. 10 ft. 6 in. (5'535 × 3'205 m.). Acquired in Florence; from a palace at Genoa. Phot. 22772. PLATE 83b.

According to a letter from the agent from whom this fine doorway was purchased, it was erected in 1519 by Cristoforo da Ramponio and Lombardi da Campione. Neither name can be

identified; but Campione is in the immediate neighbourhood of Bissone on the lake of Lugano, and Ramponio is only six miles away, so that they may have belonged to the same group of immigrant Lombard artists as the Gaggini family.

CENTRAL AND SOUTH ITALIAN

THE ANNUNCIATION, with kneeling girls receiving dowries. Relief in marble. The Virgin kneels on the right handing the bags containing the dowries to two kneeling girls; to the left the angel, who has first alighted, kneels holding a spray of lilies in his left hand. Below is an almost obliterated inscription. 7565-1861

H. 2 ft. 2½ in., W. 2 ft. 5½ in. (68 × 75.5 m.). From the Gigli-Campana collection; Migliarini, p. 3, pl. vi (as 13th century). Phot. 34602. PLATE 79d.

Robinson, p. 14.

The same subject is represented in the picture by Antoniazio Romano in Santa Maria sopra Minerva at Rome; cf. Gottschewski, *Die Fresken*

des Antoniazio Romano . . . in Rom, 1904, pp. 9, 10, and pl. x. In this picture Cardinal Torremata, who assigned the chapel to the confraternity of the Annunziata (for providing dowries for poor girls) about 1460, is shown presenting the girls. The relief may be connected with the same or an analogous confraternity.

GIORGIO DA SEBENICO

GIORGIO DI MATTEO ORSINI DA ZARA, called GIORGIO DA SEBENICO or DALMATICO. Working after 1441 at Sebenico, Venice, Ancona, Spalato, and elsewhere, as architect and sculptor. Died 1475.

Venturi, *Storia*, vi, p. 996; viii, pt. ii, pp. 322-38 (mainly as architect). Gianuzzi in *Archivio storico dell'Arte*, vii (1894). Frey in *Jahrbuch der K.K. Zentral Kommission für Denkmalpflege*, vii (1913), pp. 1-169; Folnesics, ib., viii (1914), pp. 121 ff. Frey in *Monatshefte für Kunstwissenschaft*, ix (1916). Folnesics in Thieme, *Lexikon*, xiv, with bibliography. A. Dudan in *La Dalmazia nell'arte Italiana*, 1922, pp. 209-49 *passim*.

THE VIRGIN (The Annunciation). Statue in Istrian stone. The Virgin, veiled, stands with her right hand on her breast and holding a book and gathering up the folds of her mantle with her left hand. 5390-1858

H. 4 ft. 8 in. (1.42 m.).

Acquired in London. Phot. 31584. PLATE 68c.

Robinson, p. 116. Fiocco in *Dedalo*, viii (1927-8), p. 454. Dudan, ii, pp. 248, 318 n. 102.

SIXTEENTH CENTURY

Described by Venturi (*Storia*, vi, pp. 1012-13, fig. 687), as in the manner of Giorgio da Sebenico, to whose work at Ancona these two figures have in fact considerable affinity; and by Schubring (*Italienische Plastik*, p. 239) as

Sieneſe, in the belief that they were of wood. Ascribed by Dr. Planiscig to an artist related to his 'Master of the Mascoli Altar' in St. Mark's, Venice (*Vienna Jahrbuch*, N.F., iv (1930), p. 120, fig. 127).

THE ANGEL GABRIEL (The Annunciation). Statue in Istrian stone. The angel stands gathering up the folds of his robe and carrying a spray of lilies in his left hand, his right hand raised to his breast blessing. 5391-1858

H. 4 ft. 8 in. (1.42 m.).

Robinson, p. 116.

Acquired in London. Phot. 31584. PLATE 68a.

See note on the preceding number.

GIOVANNI DALMATA (?)

GIOVANNI DI TRAÙ (Ivan Duknovic), called DALMATA, born about 1440; died after 1509. Working at Rome, under Andrea Bregno and Mino da Fiesole; in Hungary and Dalmatia, at Ancona, and elsewhere.

Tschudi in the Berlin *Jahrbuch*, iv (1883), p. 169. Fabriczy, ib., xxii (1901), p. 224. Venturi, *Storia*, vi, pp. 1050-8. Fr. Schottmüller in Thieme, *Lexikon*, viii. Dudan, *La Dalmazia nell'arte*, ii (1922), pp. 302-5 *passim*.

FRANCESCO CYNTHIO. Relief in marble. He is in profile, facing to the right, with long curling hair, wearing a high cap, encircled by a laurel wreath tied at the back with ribbon and a close-fitting garment buttoned in front. Four strands of a plaited chain hang across his breast. Moulded border and the three upper sides, on the base the inscription—FRAN . CYNTHIVS AETATIS ANN XXIIIX. *Back* (defaced): a man and woman in profile facing each other. The man wears a close-fitting garment and a jewel on his breast; the woman a large diamond on the band in her hair. 653-1865

H. 1 ft. 11 in., W. 1 ft. 9½ in. (.59 × .55 m.).

From the Soulages collection. Phot. 33257, 33548. PLATE 73d and e.

Robinson, *Catalogue of the Soulages Collection*, 1856, p. 132, no. 440. *Burlington Magazine*, xxiv (1914), pp. 257-61.

Francesco Cynthio, poet-laureate of Ancona,

was ambassador to Mathias Corvinus in 1487-8, and the relief may date from about that time; for the conjectural ascription to Giovanni Dalmata see the *Burlington Magazine*, l.c. The persons represented on the deliberately mutilated relief at the back have not been identified.

RAPHAEL (?)

RAFFAELLO DI GIOVANNI SANTI, born at Urbino 1483; died at Rome 1520. Working as a painter and architect at Florence, Rome, and elsewhere.

Life by Vasari, iv, pp. 311-416. The earlier bibliography in Müntz, *Les historiens de Raphael* (1883). The lives by Passavant (1839-58), Müntz (1881), and Crowe and Cavalcaselle (1882) contain some discussion of the sculpture.

JONAH. Sketch-model in terracotta, for the marble figure executed by Lorenzetto (b. 1489; d. 1541) in the Chigi Chapel in Santa Maria del Popolo at Rome. A nude figure seated on a rock, the left arms raised above the head, the right hand resting on the rock. 4123-1854

H. 12 in. (305 m.).

Acquired in Florence (Gherardini collection). Phot. 12369-70, 57068, 57586-8. PLATE 91c.

Robinson, pp. 149-151. Müntz (English edn. (Armstrong, 1888), pp. 456-7). For the marble figure cf. Passavant, I, pp. 249 and 250; II, pp. 437, 438. Crowe and Cavalcaselle, II, p. 341. A more or less similar figure in relief on a small scale forms part of the stucco decoration of the Logge (cf. Letarouilly, *Le Vatican* (1882), *Cours des Loges*, pl. 13).

The question of the authenticity of the terracotta seems hardly to have been discussed in the Raphael literature. The evidence for Raphael's share in the statue rests upon Vasari's statements (iv, pp. 369 and 578) that Raphael caused Lorenzetto to make the two figures for the Chigi Chapel and that Lorenzetto, aided by

the judgement of Raphael, brought them to perfection; the more explicit statement in the forged life by Comolli, quoted by Robinson (l.c.), has only the value of indicating tradition. Other corroborative evidence is quoted by Passavant and Crowe and Cavalcaselle (l.c.). The terracotta shows too many divergences from the marble to be an ordinary copy; the evident lack of care in the modelling does not seem in itself a reason for rejecting it, and the suggestions made by Dyce and Herbert (cited by Robinson, l.c.) are at any rate worthy of consideration. The left-hand figure on the top of the monument of Marco Benavides (1546) in the church of the Eremitani at Padua, by Ammanati, may perhaps have been based rather on this terracotta, which it recalls in movement, than on Lorenzetto's marble.

NAPLES

ALPHONSO V OF ARAGON. Profile relief in marble. He faces to the right, wearing a diadem with high points. A 97-1921

Diam. 9½ in. (245 m.). Inscribed *DIUVS · ALPHONSVS · REX ·*; in a circular turned frame, painted dark green. The letters of the incised inscription filled in with black composition.

Acquired in London; purchased by a former owner at Naples. Phot. 66352. PLATE 98b.

Review, p. 7.

This medallion portrait of King Alphonso V (1394-1458) suggests the hand or the direct

influence of a North Italian artist, but was probably made at Naples in the second half of the 15th century for use in architectural decoration. A very similar medallion of Federico da Montefeltro, described as Milanese or Roman work about 1500, was sold in Vienna in 1932 (*Dorotheum, Kunstauktion* 415, Juni 1-3, no. 247).

SEPULCHRAL EFFIGY OF A LADY. Relief in marble. She lies on her left side, her left hand touching the pillow on which her head rests, and her right holding a book. She appears to be wearing the dress of a religious order. 7388-1861

L. 5ft. 10 in., W. 2 ft. (1.78 × .615 m.).

Acquired in Naples. Phot. 63698. PLATE 85a.

Robinson, p. 112.

The type is said by Sir Charles Robinson to be very common in certain Neapolitan churches, and the figure bears a very close resemblance to

the effigy of Porzia Tomacelli, dated 1551, in the cloister of the church of Santa Maria la Nuova. It may also be compared with the recumbent figure of Lucrezia Candida on the tomb of her husband Giovannello de Cuncto in Santa Maria a Caponapoli, a contract for which was made

SIXTEENTH CENTURY

with Giovanni Tommaso di Como, son of Tommaso Malvito, in 1517 (*Napoli Nobilissima*, xiv (1905), pp. 151 ff.; cf. also pp. 183-4 for

an earlier type on a tomb in San Domenico, and the article by Muñoz in *Bolletino d'Arte*, III (1909), pp. 83 ff.).

THE VIRGIN AND CHILD. Figure in alabaster with remains of blue colour on the Child's dress and of gilded decoration on the Virgin's robe. She stands holding the Child on her left arm: he leans forward with both hands on her breast and looks upward into her face. The octagonal base carved with pierced scrolls enclosing a medallion with the arms of Trapani.

A 7-1921

H. (with base) 2 ft. 2½ in. (·68 m.). Chipped round the base of the figure and a portion of the outer fold of the Virgin's robe broken away on the right side.

Acquired from the Architectural Association. Phot. 64403. PLATE 97d.

A 16th-century copy of the highly venerated statue in the church of the Madonna at Trapani in Sicily, which is itself described by Venturi as a repetition of a 14th-century work of the school of the Pisani (*Storia*, IV, pp. 257, 263, fig. 189). According to Burger (*Francesco Laurana*, 1907, p. 93) the Trapani figure is Sicilian work of the 15th century. Innumerable

versions exist in marble (for examples at Zara and Padua see Planiscig in the Vienna *Jahrbuch*, XXXIII (1916), p. 175, figs. 130, 131) and in alabaster. An example in painted and gilded alabaster at Berlin is tentatively ascribed to Domenico Gaggini (K.F.M. v. 338). There are ivory versions of the same figure in this Museum, two of them assigned to the 14th century (though they are possibly of considerably later date) and a third belonging to the 17th century (208-1867, A 550-1910; 984-1907; see *Catalogue of Carvings in Ivory*, pt. II, 1929, pp. 58, 59, 104).

NEAPOLITAN (?): LATE SIXTEENTH CENTURY

THE RISEN CHRIST. Statue in wood, painted. A standing figure with short beard and long waving hair, partially draped; the right hand raised blessing.

516-1872

H. 4 ft. 6 in. (1·37 m.).

Acquired in London. Phot. 66446. PLATE 72a.
It is difficult to cite anything very like this

figure; it is perhaps Neapolitan done under Spanish influence.

FLORENTINE: SIXTEENTH CENTURY

MICHAEL ANGELO

MICHELANGELO DI LODOVICO BUONARROTI SIMONI, born at Caprese 1475; died at Rome 1564. Pupil of Bertoldo (and of Domenico Ghirlandaio); influenced mainly by the antique and the work of Iacopo della Quercia. Working at Florence, at Bologna (1494-5), at Florence, Rome (1496-8), and Siena, at Rome (1505-16), at Florence (1516-34), and again at Rome, as sculptor (almost entirely in marble), painter, and architect.

Lives by Condivi (first printed, 1553; new ed. 1927; English translations by Holroyd (1903) and Horne) and Vasari, VII, pp. 135 ff., and others. Among the more important monographs

are those by Grimm (1860), Clement, *Michel-Ange, Léonard de Vinci, Raphael* (1861), Gotti (1876), Heath Wilson (1876), Wickhoff, *Die Antike im Bildungsgange Michelangelos* (1882), Springer, *Raffael und Michelangelo* (1883), Wölfflin, *Jugendwerke des Michelangelo* (1891), Symonds (1893), Thode, *Michelangelo und das Ende der Renaissance*, with *Michelangelo, Kritische Untersuchungen*, together six volumes (1902-12), Justi (1903), Holroyd (1903), Knapp (1907, with full illustrations), Frey (vol. 1, with *Quellen und Forschungen*, 1907), Mackowsky (1908), Davies (1909); there are articles by Dr. von Bode in *Florentiner Bildhauer* (ed. 1910, pp. 303-27; English edition, pp. 184 ff.) and elsewhere; cf. pp. 167-74 in the text (1905) of the *Denkmäler*. A complete bibliography of the literature up to 1926 is given in Steinmann und Wirtkower, *Michelangelo Bibliographie, 1510-1926* (1927). A. Venturi, *Michelangelo* (1928). V. V. Stech, *Michelangelo* (1929). E. Steinmann, *Michelangelo im Spiegel seiner Zeit* (1930). K. Tolnai in Thieme, *Lexikon*, xxiv (1930).

CUPID. Statue in marble. He is half kneeling on his right knee, half sitting on the draped stump of a tree, his left knee raised; his right hand is grasping a branch (?) on the ground, his head looks downward over his shoulder. Hanging beside the stump is an empty quiver, pierced to hold arrows; small rocky base. 7560-1861

H. 3 ft. 5½ in. (1.055 m.). The raised left arm (holding the centre of a bow) is a restoration by Santarelli; the lower part of the rocky base is an addition. The head has been broken off and replaced; the knuckles of the right hand are repaired in stucco. The surface generally damaged by weather and in parts by bullets.

From the Gigli-Campana collection; found in a cellar in the Orti Oricellari (or according to another account in the Gualfonda garden) at Florence, and sold by the Marchese Giuseppe Stiozzi to Signor Gigli in 1854. Migliarini, p. 73, pl. LXXXVII. Phot. 16568-9, 36148-55.

PLATE 86a.

Robinson, pp. 133 ff. *Denkmäler*, pl. 504, p. 170.

Probably the statue made for Iacopo Galli (about 1497, or soon after 1505?), mentioned as a Cupid in the Lives by Condivi and Vasari (vii, p. 150; in the second edition only) and described as an Apollo by Ulisse Aldrovandi in his *Statue antiche* (printed with L. Mauro, *Le Antichità de la Città di Roma*, 1556, p. 173); cf. Lomazzo, *Trattato*, lib. viii, end of cap. x. The chief references to the present statue since its discovery by Santarelli and Migliarini soon after the middle of the 19th century, apart from the opinions by Dupré and Santarelli quoted by Migliarini and by Robinson, are the following: Clement, p. 329. Guillaume, in the *Gazette des Beaux-Arts*, 2^e Pér., xiii (1876), p. 60. Heath Wilson, pp. 33-4, recounting the dis-

covery of the statue. Michaelis in the *Zeitschrift für bildende Kunst*, xiii (1878), pp. 158-60. Grimm (ed. of 1879), p. 184. Wickhoff, pp. 424-6. Springer, i, pp. 23-4 and 307. Wölfflin, pp. 30-2. Symonds, i, pp. 62-5. Reymond, *La Sculpture Florentine*, 1900, p. 77. Thode, iii, pp. 118-21; iv, pp. 51-6. Holroyd, pp. 107-9. Knapp, pp. xvii, 13, 160. Frey, i, pp. 319-29. Michel, *Histoire de l'Art*, iv, pp. 221-2. Mackowsky, pp. 364-6. Davies, p. 40. Brinckmann, *Barockskulptur*, p. 28. Kriegbaum in Vienna *Jahrbuch*, N.F., 1929, pp. 247-57 (as Vincenzo Danti). *The Connoisseur*, LXXXVIII (1931), pp. 423, 424. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 363.

The attribution of the statue to Michael Angelo has been doubted or rejected by Reymond, Holroyd, Mackowsky, Davies, Brinckmann, and Kriegbaum; the overpowering arguments for its authenticity are most strongly stated by Wickhoff and Frey—cf. also the note on 4112-1854. The identification with the figure made for Iacopo Galli has otherwise been generally accepted, except by Michaelis, Springer, and Knapp. The date has been placed by Thode and by most of the earlier critics about 1497, i.e. during Michael Angelo's first visit to Rome when he made the 'Bacchus', but a date about 1505, on his return to Rome after finishing the 'David', has also been proposed; a still later date, by which the statue would be contemporary with the painting of the *ignudi* on the

Sistine Roof (1508-12), has been suggested by Wölfflin, Frey, and Berenson (*Florentine Drawings*, I, p. 186; cf. Jacobsen in *Repertorium*, xxx (1907), p. 392). The account of the discovery of the statue in a cellar in the Orti Oricellari, given by Santarelli to Heath Wilson, is probably authentic. A confusion with the Gualfonda (formerly Riccardi) garden, named by Migliarini, may have arisen from the fact that other statues had been moved from there to the Orti Oricellari by the Marchese, who seems to have owned both gardens; it is not unlikely that the 'Cupid' was similarly transferred. For a discussion of all that is known to us, the early history and the rediscovery of the figure see *Art Studies*, vi (1928), pp. 3-15. The gesture has never been quite satisfactorily explained, and the late Mr. Herbert Horne suggested that the

figure represented Narcissus (*Art Studies*, pp. 7, 8). The theory that the right hand grasps the bow and the left draws or releases the string (Frey) is, as Thode has pointed out, difficult to reconstruct; but the idea of a bow brandished by the raised left hand, as suggested in Santarelli's restoration, seems wholly alien to Michael Angelo's genius. The position of the left upper arm is practically inevitable. It may be noted that Aldrovandi does not speak of a bow, but says that there was a vase at the feet of the figure; this vase may, however, have been a separate antique, incidentally mentioned. The statue has apparently been damaged in two ways: by a fall which jarred off the head and probably smashed the left arm, and by pistol bullets aimed from a point almost directly opposite the left hand.

WAX AND CLAY MODELS

THE wax and clay models in this Museum have been published in an article in the *Burlington Magazine*, xlv (1924), pp. 4 ff.; but, like those in the Casa Buonarroti at Florence, they have otherwise been little discussed in the literature on Michael Angelo, except by Thode (vi, pp. 265-86) and elsewhere; they are more or less summarily rejected by Mackowsky (pp. 328, 368), Frey (op. cit., p. 22), and von Bode (*Denkmäler*, text, p. 174), and mentioned without discussion by Davies (pp. 201-2), Gotti (ii, p. 241), and Symonds (I, pp. 96, 100, and 438). For the models formerly in the Hähnel collection, which belong to a different class, see especially Burger, *Studien zu Michelangelo*, 1907, pp. 40 ff., Thode (vi, pp. 267 ff., and in *Monatshefte für Kunstwissenschaft*, vi (1913), 309-17), and Meier-Graefe, *Michelangelo. Die Terrakotten aus der Sammlung Hähnel*, 1924. The important wax model, connected with the figure of 'Day' on the Medici Tombs, at the British Museum has been published by Sir C. J. Holmes in the *Burlington Magazine*, xi (1907), p. 189, and compared for treatment with the 'Hercules and Cacus' (4108-1854).

A RIGHT ARM. Reddish wax, kneaded with tow. Probably a study for the marble statue of David (1501-3) in the Accademia at Florence. 4109-1854

L. 10½ in. (27 m.). Including part of the shoulder. Part of the thumb and the fingers broken off.

Acquired in Florence (Gherardini collection). Phot. 21087. PLATE 88f.

Robinson, p. 137. Clement, p. 331. Symonds, pl. 8. Thode, iv, p. 80; vi, p. 284 (rejected as too weak and insignificant for Michael Angelo, and as too slender in proportions, and considered as a study after the David). *Burlington Magazine*, xlv (1924), p. 8.

The wrist is slightly more bent than in the marble, and the hand differently treated. Certainly by the same hand as the following

four numbers, representing limbs of the David, the 'Cupid', and the Pietà in St. Peter's; the treatment, material (reddish-brown wax kneaded with tow), and surface identical. It is difficult to conceive of a contemporary disciple of Michael Angelo making such similar studies of early works, one of which at least was in Florence and one in Rome; and it is hardly possible that a later imitator could have copied an arm of the 'Cupid' which was hidden and completely unknown until after the Gherardini collection had been brought to England. The slender proportions objected to by Thode are at least partly due to the absence of the skin.

A RIGHT LEG. Red wax. Probably a study for the David. 4110-1854

L. 11 in. (:28 m.). Including part of the hip and groin. Cracked across the knee and elsewhere. Acquired in Florence (Gherardini collection). Phot. 21079. PLATE 88c.
Robinson, p. 137. Symonds, I, pl. 9. Thode,

IV, p. 80, no. XI (number quoted as 4112-1854); VI, p. 284, (rejected with 4109). *Burlington Magazine*, XLIV (1924), p. 8.
The position differs slightly from that of the marble statue.

A LEFT LEG. Red wax. Probably a study for the David. 4111-1854

L. 9½ in. (:245 m.). Cracked across under the knee and above the ankle. Acquired in Florence (Gherardini collection). Phot. 21082. PLATE 88a.
Robinson, p. 137. Symonds, I, pl. 9. Thode, IV, p. 80, no. X; VI, p. 284 (rejected with 4109-1854). *Burlington Magazine*, XLIV (1924), p. 8. The position differs slightly from that of the

corresponding limb in the marble figure; this model is of particular interest if the theory expressed by Gottschewski (*Monatshfte für Kunstwissenschaft*, I (1908), p. 302) is accepted, that the violent movement of the figure to its own right side was imposed by the previous cutting of the block from which the David was carved.

A RIGHT ARM. Red wax. Probably a study for the marble figure of Cupid (?) in this Museum (7560-1861). 4112-1854

L. 9½ in. (:25 m.). Cracked above the elbow; no shoulder. Acquired in Florence (Gherardini collection). Phot. 21083, 58726. PLATE 88d.
Robinson, p. 137. Thode, VI, p. 284 (as a variant right arm for the marble David; rejected with 4109-1854).
The identification of this arm with that of the 'Cupid' (not noticed by Robinson) has been dis-

cussed in the *Burlington Magazine*, XLIV (1924), pp. 8-9, and in *Art Studies*, VI (1928), pp. 7 ff. It obviously presents considerable difficulties to those who have doubted the authenticity either of this group of wax models or of the statue itself. The action of the hand, which is clearly grasping a comparatively slender object, may help to explain the mutilated hand in the marble.

A LEFT LEG. Red wax. Probably a study for the dead Christ in the marble group of the Pietà in St. Peter's at Rome. 4113-1854

L. 7½ in. (:185 m.), including part of the hip. Cracked under the knee; ankle and heel broken off and replaced. Acquired in Florence (Gherardini collection). Phot. 21081. PLATE 88e.
Robinson, p. 137. Clement, p. 356. Thode, VI, p. 284 (among rejected models). *Burlington Magazine*, XLIV (1924), p. 11.

The suggested identification with the corresponding limb of the dead Christ in the Pietà at Florence (Robinson, l.c.) may be a clerical error; the model is closely similar to the left leg of the dead Christ in the Pietà in St. Peter's (c. 1497-1500). It is clearly by the same hand as the four preceding numbers, and the wax, as in all of them, is kneaded with tow.

ANATOMICAL FIGURE. Red wax, modelled on a skeleton of copper wire. Standing, the left knee raised, the right arm hanging down. Probably a study, in reversed position, for the marble figure of Bacchus (1497) in the Museo Nazionale at Florence. 4114-1854

SIXTEENTH CENTURY

H. 1 ft. 6½ in. (.48 m.). Cracked in several places, the left arm, part of the right arm and both feet except the left big toe, missing.

Acquired in Florence (Gherardini collection). Phot. 21085. PLATE 88b.

Robinson, p. 136. Clement, p. 329. Thode, vi, p. 283 (among rejected models). *Burlington Magazine*, XLIV (1924), p. 11.

The relation to the marble Bacchus of c. 1497 was noted by Robinson; the anatomical figure has almost precisely the same attitude and movement in reverse. The reversed position

would be more readily explicable if the very doubtful theory of the derivation of the Bacchus from the antique Bacchus and Ampelos group (the restoration of which cannot be accepted as Michael Angelo's) were held. Robinson refers to a similar figure as in the Casa Buonarroti—not to be traced; the catalogue of the Borilly collection at Aix in the early 17th century (cf. *Gazette des Beaux-Arts*, 2^e Pér., xvii (1878), p. 424) mentions three 'skeletons' by Michael Angelo in terracotta (?) about a foot and a half high.

A SLAVE. Dark red wax. Standing, the left knee raised, the right arm behind the back, the left over the head. A sketch (c. 1516) for one of the unfinished marble statues for the tomb of Pope Julius II (c. 1519?), formerly in the Boboli Gardens and now in the Accademia at Florence.

4117-1854

H. 6½ in. (.165 m.). Some slight damage.

Acquired in Florence (Gherardini collection). Phot. 21077, 53363-66. FRONTISPIECE of Text and PLATE 91b.

Robinson, p. 140. Thode, iii, pp. 264, 284; iv, p. 156, no. xvi; vi, p. 282, no. 601—for the marble figure cf. iii, p. 282. Brinckmann, *Barock-Bozzetti*, pl. 4, p. 36. *Burlington Magazine*, XLIV (1924), p. 7. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 363.

Thode (vi) cites drawings for the same figure in the Louvre (no. 505), in the Casa Buonarroti

(no. 67), and in the Walton collection (no. 513; Berenson 1746).

The unfinished marble figure, formerly on the right-hand side at the back of the grotto in the Boboli Gardens (Knapp, p. 86), is now in the Accademia at Florence. Artistically this is perhaps the most important of all the wax models attributed, here or elsewhere, to Michael Angelo.

A small bronze in the National Gallery of Scotland at Edinburgh reproduces the composition very closely (*Catalogue of the National Gallery of Scotland*, 1929, p. 31).

TORSO OF A WOMAN. Black wax. The body twisted to the right, the arms lowered (?).

4105-1854

H. 9¼ in. (.235 m.). No head, the arms missing below the shoulders, the legs below the knees. Crushed in places.

Acquired in Florence (Gherardini collection). Phot. 21084. PLATE 89d.

Robinson, p. 147. Thode, vi, p. 284, with no number (rejected). The number quoted in Thode, iv, p. 156, no. xv; vi, p. 282, no. 602; but cf. note on 7561-1861. Brinckmann, *Barock-Bozzetti*, pl. 5, p. 38. *Burlington Maga-*

zine, XLIV (1924), p. 12.

The figure has apparently been distorted by rough handling while the wax was soft; it may be compared with the torso in dried clay at the Casa Buonarroti (no. 4, about .35 m. high; Thode, iv, p. 158; vi, p. 280, no. 583, as a study for a Victory for the tomb; *Denkmäler*, pl. 531). There seems no reason to doubt that both sketches are authentic.

HERCULES AND CACUS. Dark brown wax. Hercules bestrides the body of Cacus, who crouches in a contorted position, gripping the hero's right leg with his left arm, the other leg with his own left leg; probably a sketch for the marble

group contemplated by Michael Angelo in 1508 and projected by him about 1525-8. 4108-1854

H. 1 ft. 3½ in. (.4 m.). The head and arms of Hercules missing; part of his right foot restored in paler wax. Broken across the middle, and slightly damaged by broken glass.

Acquired in Florence (Gherardini collection).

Phot. 563, 56959, 57589-91. PLATE 91A.

Robinson, p. 141. Grimm, II, pp. 102-3.

Clement, p. 337. Wickhoff, p. 432. Symonds,

I, p. 439, pl. 33. Knapp, p. 152 (doubted).

Thode, III, pp. 468, 470-1; V, p. 296, no. 11;

VI, p. 283, no. 604. Brinckmann, *Barock-*

Bozzetti, pl. 3, p. 28. *Burlington Magazine*,

XLIV (1924), p. 11. Popp in *Zeitschrift für*

bildende Kunst, LVIII (1924-5), p. 133. For a

supposed original terracotta model for the

groups see Brinckmann in *Belvedere*, XI (1927),

pp. 155-60. There is another version in dried

clay or stucco in the Casa Buonarroti at Flo-

rence (*Denkmäler*, pl. 531, p. 175; Knapp,

p. 153). The group, apparently begun as

Hercules and Cacus with a view to execution

on a colossal scale in marble, was later, accord-

ing to Vasari (who states (VII, p. 201) that

Michael Angelo made more than one model

for it), transformed into Samson and two

Philistines (Vasari, VI, p. 155); this modification

with two Philistines exists in various examples

in bronze (e.g. at Berlin, K.F.M. II, 260; II (1914),

106, and in the Louvre, Legs Thiers, 106); cf.

Supino in *Miscellanea d'Arte*, I (1903), pp. 41 ff.

and p. 104, and the Burlington Club *Catalogue*,

1912, no. 18. The composition, in one form or

another, has been much imitated, among others

by Pietro Tacca in sculpture (for a fountain)

and by Daniele da Volterra in his painting of

the Massacre of the Innocents in the Uffizi; there are engravings of it by Luc Kilian and drawings after it by Tintoretto, two of them at Christ Church, Oxford (C. F. Bell, *List*, p. 87, L. 6). The whole question of the model and its derivatives has been discussed by Julius von Schlosser in his notes, 'Aus der Bildnerwerkstatt der Renaissance', in the *Vienna Jahrbuch*, XXXI (1913), pp. 108 ff., and by Tietze-Conrat in the *Vienna (Kunsthistorisches) Jahrbuch*, XII (1918), pp. 57 ff. The missing heads and arm of the later Buonarroti model have been recently identified amongst a number of fragments by Dr. J. Wilde and the group reconstructed. Dr. Wilde believes that the present wax is a copy of the clay group at Florence, and that this is a study for an allegorical Victory to form part of the tomb of Julius II (see *Vienna Jahrbuch*, N.F., II (1928), pp. 199-218, and *Dedalo*, VII (1927-8), pp. 653-71). In view of Vasari's statement and of the close relationship between this two-figure group and the three-figure Samson group it seems difficult to accept this latter suggestion.

The torso of the Hercules is, as has been pointed out, closely imitated from some version of the Discobolos; the same movement in different adaptations occurs in other works of Michael Angelo. The general analogy of the group with the marble Victory (*Denkmäler*, pl. 523) in the Palazzo Vecchio has been noted by Wickhoff and Thode; possibly they may have been brought into connexion with one another in one of the many modified projects for the tomb of Pope Julius II.

A MASK. Dried clay. A frowning male face, with folds of drapery at each side. Sometimes considered as a sketch for the mask under the arm of Night in the Medici chapel in San Lorenzo at Florence. 4107-1854

H. 2½ in. (.07 m.). Cracked and repaired; the nose broken. The inside filled (in 1909) with tinted plaster.

Acquired in Florence (Gherardini collection).

Phot. 21086. PLATE 89b.

Robinson, p. 144. Steinmann, *Das Geheimnis*

der Medicäer-gräber, p. 81. Thode, IV, p. 487; VI, p. 283, no. 605. *Burlington Magazine*, XLIV (1924), p. 12, pl. II, c.

This mask, accepted as authentic by Steinmann and Thode, but rejected by Wickhoff in a review of the former, has in any case little or no con-

nexion with the marble mask. It is quite like the two masks in the same material in the Casa Buonarroti at Florence (nos. 6 and 7, with part

of an arm (8) and a fragment (9); Thode, vi, p. 280, nos. 585-8).

DAVID. Red wax. His right leg forward, he bestrides the huge head of Goliath. Sometimes considered as a first sketch for the lost bronze David, commissioned in 1502. 4106-1854

H. 3½ in. (.095 m.). Both arms missing just below the shoulder.

Acquired in Florence (Gherardini collection). Phot. 21078. PLATE 89c.

Robinson, p. 137. Clement, p. 331. Symonds, i, pl. 8. Mackowsky, p. 368. Thode, vi, p. 283; iv, pp. 80, 89. *Burlington Magazine*, XLIV (1924), pl. II, H (in error as Apollo).

The attitude of the figure is quite different from that shown either in the drawing or the

bronze (both in the Louvre) sometimes accepted as representing the lost bronze 'David'; cf. Thode, iv, p. 85 ff. The little sketch, which is very delicately modelled, is quite different in character to any other models, here or in the Casa Buonarroti; ascribed to Michael Angelo; its relation to the 'David' statues is discussed at some length by Robinson, who notes the resemblance of the pose to that of one of the colossal Horse Tamers of the capitol.

APOLLO. Cast in purplish-red wax. The right knee raised, the right arm hanging down, the left thrown across the right shoulder. Probably imitated from the marble figure in the Musco Nazionale at Florence. 4116-1854

H. 10½ in. (.275 m.). The head broken off and replaced; a break under the left knee, the right leg missing between the knee and the instep.

Acquired in Florence (Gherardini collection). Phot. 21080. PLATE 89e.

Robinson, p. 145. Thode, v, p. 287; vi, p. 282 (603). *Burlington Magazine*, XLIV (1924), p. 12, pl. II, E (in error as David).

The wax in this case is cast, not modelled; the proportions and attitude of the figure show considerable variations from the marble statue.

Identical in technique and material with the reversed 'David' model (no. 1) in the Casa Buonarroti at Florence, generally described as in terra-cotta; Knapp, p. 9 (on the right), *Denkmäler*, pl. 512, p. 174; Thode, III, p. 183; iv, pp. 79, 80 (VII); vi, pp. 279-80 (581). The figure at Florence has generally been accepted as authentic, and the Apollo 'model' is accepted by Thode; the technique, however, makes it tolerably certain that neither of them is directly by Michael Angelo.

COPIES AFTER MICHAEL ANGELO

DAWN. Statuette in terracotta, after the marble figure by Michael Angelo in the Medici Chapel in San Lorenzo at Florence. She reclines on her right side, raising her left hand to her head. 4119-1854

L. 1 ft. 6 in., H. 10 in. (.46 × .255 m.). Painted a dark-bronze colour, the paint scaled in places. The right foot missing.

Acquired in Florence (Gherardini collection). Phot. 33352. PLATE 99c.

Robinson, 148. Fabriczy, *Kritisches Verzeichnis*,

II, 177, as Tribolo. Thode, iv, 485; cf. 487. *Burlington Magazine*, XLIV (1924), p. 12.

Described by mistake as a copy of the 'Night' by Robinson and hence sometimes identified with the missing figure from a set of copies by Tribolo, of which the 'Dawn', 'Day', and

'Evening' are in the Bargello (nos. 169-71); cf. Rossi in *Archivio storico dell'Arte*, vi (1893), p. 13. Copies of the statues in the Medici Chapel in various materials are not uncommon (cf. Thode, l.c. and Von Schlosser in the Vienna

Jahrbuch, xxxi (1913), pp. 105 ff.). Examples of the Night and Dawn, in bronze, in the Jones Bequest (983-1882, *Catalogue*, pt. II, 443, 444) may be compared.

THE VIRGIN WITH THE DEAD CHRIST. Group in terracotta, copied from the marble Pietà by Michael Angelo in St. Peter's at Rome. The Virgin is seated, holding the dead body of Christ on her knees. 8381-1863

H. 1 ft. 8½ in. (·525 m.). Pale terracotta; the left hand and left foot of the Christ and the left hand of the Virgin (?) restored in a darker material.

Acquired in Florence. Phot. 66448. PLATE 99b. Thode, iv, p. 58.

The copy probably dates from the middle of the 16th century; it is of no great merit. Other reduced versions exist; e.g. in bronze, in the Frick and Lehman collections in New York, in the collection of Lady Ludlow, and elsewhere.

SCHOOL OF MICHAEL ANGELO

ST. SEBASTIAN. Statuette in marble (unfinished). He stands, looking to his right, the upper part of the body turned to his left, his hands are tied behind him. Beside his left leg is the stump of a tree. 7561-1861

H. 3 ft. (·915 m.). Most of the surface only roughly blocked out, the back hardly touched. The head broken off, the face and lower part replaced, the upper part missing.

From the Gigli-Campana collection; Migliarini, p. 75, pl. LXXXVIII. Phot. 48947. PLATE 86b.

Robinson, p. 145. Thode, iv, p. 156, no. xv; vi, p. 282, no. 602. Described as in terracotta, and as number 4105-1854; the attitude and photograph number, however, show that this is the figure intended. Under the circumstances, the suggested identification with a figure on the Uffizi drawing for the tomb of Julius II falls to the ground.

This statuette has not been discussed in any of

the recent literature; it bears more than a little technical resemblance to the unfinished Apollo statuette at Berlin (K.F.M. v. 350; cf. the Berlin *Jahrbuch*, xii (1891), p. 167). Possibly it should be regarded as an unconsidered fragment from the workshop, or a more or less contemporary imitation of Michael Angelo's style. It was tentatively referred by Robinson to the Master's early period, circa 1505 (p. 147, where an opinion on its authenticity by Santarelli and Dupré is quoted). Dr. Middeldorf has recently suggested that the figure is by Tribolo on the ground of its similarity in style with a statue of Victory in the Palazzo Alessandri at Florence.

HERCULES AND ANTAEUS. Dried clay or stucco. Hercules stands knotting his arms round the lifted Antaeus, who clutches at his face and shoulder and grips him with his right leg. On an oblong base, with a stump support. 7716-1863

H. 1 ft. 11 in. (·59 m.). Painted a dark grey. The left leg of Antaeus missing; other parts broken and repaired. The base is pierced with four round and four oblong holes.

Acquired in London. Phot. 35383. PLATE 87d. Robinson, p. 162.

Formerly described as a sketch-model by Amanati for the bronze group on the fountain in the Villa Quarto (Villa Reale di Castello) near Florence. The clay has really no direct relation to this group; it is, however, in all probability more or less closely derived from the lost model

in wax by Michael Angelo, made about 1525 (?) and given by him (about 1561?) to Leone Leoni (cf. Thode, III, p. 467; V, p. 293-5). It was perhaps from this model that Montorsoli carved the unfinished group in marble destroyed by Baccio Bandinelli, and Vincenzo Danti may also have used it for his Castello group which failed in the casting (cf. Vasari, VI, pp. 168-9, and VII, p. 631). The various drawings connected with this subject, particularly those at Oxford in the Ashmolean Museum (Berenson, 1712; Frey, 145) and in the Uffizi (Berenson, 1664; Frey, 176) show many resemblances to the clay, e.g. in the compact grouping of the two figures as if for execution in marble; and the modelling is thoroughly in accordance with Michael Angelo's fully developed manner. It

has been suggested that certain features recall the work of Rustici. There is an almost identical group in bronze (·525 m. high) in the collection of the Comtesse de Béhague in Paris (Bode-Murray Marks, pl. cm); cf. Crutwell, *Antonio Pollaiuolo*, 1907, p. 84, for a note on a similar group in gilt clay formerly in the collection of Mr. Berenson at Settignano (a later terracotta by Stefano Maderna, signed St. M. f. 1622, is in the Museo Archeologico at Venice; see Moschini, *Catalogo delle opere d'arte della Ca' D' Oro*, 1929, p. 181). There are later bronze versions in existence, and the composition evidently served as a model for the Vienna porcelain group by J. J. Niedermeyer (see *Kunst und Kunsthandwerk*, XIII (1910), p. 69).

FORMERLY ASCRIBED TO MICHAEL ANGELO

ANATOMICAL FIGURE (*ÉCORCHÉ*). Cast in purplish-red wax. Sometimes called Marsyas, and ascribed to Michael Angelo. 4115-1854

H. 6 in. (·155 m.). Both arms and the left foot and ankle missing; broken above the right knee. On a stucco base.

Acquired in Florence (Gherardini collection). Phot. 18150. PLATE 89a.

Not in Robinson. Thode, VI, p. 283.

This figure, of which the Museum possesses two other examples in different materials (5438-1901 in bronze; 1492-1874 in bronzed metal), belongs to a group of anatomical figures which have been variously ascribed to Michael Angelo, to Marco Agrate, to Cigoli, and (more recently) to Francavilla (for whose anatomical models cf. Baldinucci, III, pp. 65-6). The springing pose of the figure seems to suggest the influence of Giovanni Bologna and a rather late date.

There is another example in the Louvre (Legs Gatteaux, 125) and a slightly different version at Berlin (K.F.M. II (1914), 166; cf. 172, 173); one

was exhibited at the Burlington Fine Arts Club in 1912 (*Catalogue*, no. 71; cf. also no. 73), there is one in the Von Rho collection (Braun, *Catalogue*, pl. XI, p. 26), and others have occurred in various sales (e.g. Ch. Van der Stappen, Brussels, May 1911, no. 66). It may be noted that the Van der Stappen bronze has a break mark on the arm corresponding with the break in this model; the Louvre bronze shows no such mark. Apart from their main use as artistic studies, such figures appear to have been employed as religious emblems, representing bodies raised for judgement at the Last Day; an *écorché* bronze of another type in the Stuttgart Museum (no. 41) has the base inscribed: 'Homo bulla. Memento Mori. Vigilate et orate.'

For a very differently posed wax *écorché* ascribed to Agrate at Berlin cf. *Antliche Berichte*, XXXVII (1916), col. 62.

A LEFT HAND, KNOWN AS 'MICHAEL ANGELO'S HAND'. Terracotta. The fingers hold a piece of drapery. 4104-1854

H. 9½ in. (·25 m.). Red surface. Cut off above the wrist.

Acquired in Florence (Gherardini collection).

Phot. 564. PLATE 98f.

Robinson, p. 147. Steinmann, 'La mano di Michelangelo', in the *Festschrift für Friedrich*

Schneider, 1906, pp. 79 ff. Thode, vi, p. 283; cf. v, p. 517, no. LX. Frey, i, p. 245; cf. *Quellen und Forschungen*, p. 22.

This hand is closely related to a well-known and long-celebrated drawing of a hand in the Louvre (Berenson, 1740) now generally considered as a deliberate imitation of Michael Angelo by Bartolommeo Passerotti. Steinmann has suggested that the terracotta is an

original work of Michael Angelo (or Tribolo) and served as a model for the drawing. It seems more probable that, like the drawing, it is the work of a 16th-century imitator; rejected as such by Thode, and compared with a similar terracotta model of the right hand of the Moses in the Hähnel collection (Meier-Graefe, *Michelangelo*. Die Terrakotten aus der Sammlung Hähnel, 1924, pls. 19, 20).

VALERIO BELLI (b. about 1468; d. 1546). Relief in marble. Bearded bust in profile to the left, wearing a gown. Inscribed in the top left-hand corner, 'VALERIUS BELLUS VICENTINUS'. A 4-1932

H. 1 ft. 9 in., W. 1 ft. 4½ in. (535 × 415 m.). Broken across the top right-hand corner and repaired.

Acquired in London. Formerly the property of the late Charles Robert Cockerell. Phot. 66790. PLATE 102b.

This relief may be brought into connexion with the drawing of Valerio Belli, formerly in Vasari's collection, which, it has been suggested, was the original sketch by a Florentine artist for Belli's medal of himself (E. Kris, *Meister und Meisterwerke der Steinschneidekunst*, i (1929), pp. 56, 57, 165; ii, p. 51, fig. 218). The relief appears to date from about 1520.

It may perhaps be the portrait of Belli, known to have been in the Gualdo collection in Vicenza in the 17th century (see two manuscript descrip-

tions of the collection of 1644 and 1650, published by B. Morsolin in *Nuovo Archivio Veneto*, viii (1894), pp. 219, 382, 437), though it is hardly possible that the relief is by Michael Angelo as is suggested in these accounts.

Vertue refers to a marble relief of Belli as being in the Museum Trevisanum at Venice (Brit. Mus. Add. MS. 23073, fol. 9b; see Hill, *Portrait Medals of Italian Artists of the Renaissance*, 1912, p. 49; also Walpole, *Anecdotes of Painting*, Dallaway, ed. 1828, i, p. 314), and it is not impossible that the marble should have found its way to Venice at the dispersal of the Gualdo collection (Antonio Magrini, *Notizie di Girolamo Gualdo, Canonico e fondatore del Museo Gualdo in Vicenza*, 1856, pp. 12-13).

SANSOVINO

IACOPO TATTI, called **SANSOVINO**, born at Florence 1486; died at Venice 1570. Pupil of Andrea Sansovino, influenced by Michael Angelo. Working at Florence, Rome (1518-26), and Venice.

Life by Vasari, vii, p. 485. Borghini, p. 529. Laura Pittoni, *Jacopo Sansovino*, 1909. Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pp. 349-86. F. Saporì, *Jacopo Tatti*, 1928 (with bibliography).

THE DEPOSITION FROM THE CROSS. Model in gilt wax and wood. In the centre the body of Christ is being lowered from a tall cross by four men with ladders; at the sides are the empty crosses of the thieves. To the left the Virgin lies fainting on the ground, attended by the two Maries and St. John, with the body of the Penitent Thief behind her; to the right two men carry off the body of the Impenitent Thief. In a painted and gilt wooden shrine. 7595-1861

H. 2 ft. 9 in., W. 2 ft. 4 in. (.845×.715 m.). Some slight breakages, showing the dark wax under the comparatively recent or renewed gilding.

From the Gigli-Campana collection; Migliarini, p. 68, pl. LXXXIV. Phot. 21031, 67185-8. PLATE 93.

Robinson, p. 159. Pittoni, pp. 46-56, fig. 12. Saponi, pl. xxx.

Made with other models in wax by Sansovino for the use of the painter Perugino in Rome (c. 1503-13) under Julius II; see Vasari, vii, p. 490, 'fra gli altri (modelli di cera) un Cristo deposto di croce, tutto tondo, con molte scale

e figure, che fu cosa bellissima'. The model was seen by Vasari in the collection of Giovanni Gaddi at Florence; it was afterwards (1766) in the possession of the painter Ignatius Hugford, and, after other changes of ownership, passed into the hands of Signor Gigli. A reference is given in Milanese's note to an article in *Le arti del disegno*, no. 29, July 19, 1856, where the model was erroneously ascribed to Andrea Sansovino.

The shrine, with a dark landscape and flying angels painted on the background, probably dates from the 17th century.

BACCIO BANDINELLI

BARTOLOMEO DI MICHELANGELO DE' BRANDINI, called BACCIO BANDINELLI, born at Florence 1488; died 1560. Pupil of his father, of Andrea Sansovino, and of Rustici; influenced later by Michael Angelo. Working in Florence, Rome, and elsewhere.

Lives by Vasari, vi, p. 133. Borghini, p. 477. Reymond, *L'Art Florentine* (1900), pp. 115 ff. Lucke in Meyer's *Künstlerlexikon*. O. Fischel in Thieme, *Lexikon*, II. For his life and work cf. 'Il memoriale di Baccio Bandinelli', published by Colasanti in *Repertorium*, xxviii (1905), pp. 406 ff., and the many references in Cellini's Autobiography.

THE DEPOSITION FROM THE CROSS. Relief in terracotta. The body of Christ is laid in the foreground, the left arm supported by St. John. In the background are nine figures of mourning men and women, with the Virgin seated in the centre under the Cross. 1196-1903

H. 1 ft. 2½ in., W. 2 ft. ¼ in. (.395×.665 m.). Given by Sir J. C. Robinson. Phot. 64336. PLATE 92b.

Bandinelli is known to have made a small relief of this subject, which he had cast in bronze by Iacopo della Barba and presented to the Emperor Charles V (cf. Vasari, vi, pp. 153-4) soon after 1527. Baldinucci in his life of Antonio Susini also speaks of a Deposition by Bandinelli (*Notizie*, ed. Ranelli, iv (1896),

p. 110) of which a replica was made by Susini for Iacopo Salviati; but whether this is identical with the Charles V relief or is another version is not certain (see Middeldorf, *Burlington Magazine*, LVII (August 1930), p. 71). Bandinelli also treated the same subject in painting (Vasari, vi, pp. 151-2). Neither of the two drawings by him in the Louvre show anything resembling the general scheme of this composition.

THE DEPOSITION FROM THE CROSS. Relief in stucco; the figures gilt on a dark ground. 7386-1861

H. 1 ft. 3½ in., L. 2 ft. 4 in. (.39×.715 m.). Acquired in Florence. In the original frame

of painted and gilt wood. Phot. 2647, 64335. Robinson, p. 152. U. Middeldorf in the

Burlington Magazine, LVII (Aug. 1930), p. 66, pl. II B (in error as in bronze). Similar in composition to the preceding number, but slightly larger in scale. The Robinson catalogue notes the imitation of Donatello in

the two figures of women to the left; and compares them to two similar figures in the drawing engraved in Ottley's *Italian School of Design*, 1823 (pl. VII).

SILVIO COSINI (?)

SILVIO DI GIOVANNI DI NERI DE' CEPPARELLI (Silvius de Cipparellis Pisanus, Silvio Chusini or Silvio da Fiesole). Born about 1495, possibly in Pisa or Poggibonsi; died probably after 1549. Worked at Florence under Andrea Ferrucci, later at Pisa, Pietrasanta, Genoa, and Milan.

Vasari, IV, pp. 481-4. Schottmüller in Thieme, *Lexikon*, VII, with bibliography. Pèleo Bacci in *Bollettino d'Arte*, XI (1917), pp. 111-32. Carlo Gamba in *Dedalo*, X (1929-30), pp. 228-54.

TWO KNEELING ANGELS. Statuettes in marble. They are winged, wearing short tunics, leaving the arms and legs partly bare; each is kneeling on one knee, with hands placed to support a candlestick. 89, 89A-1882

H. 3 ft. (.915 m.).

Acquired in London; from the Robinson collection. Originally obtained from the 'Guardaroba' of the Palazzo Strozzi at Florence. Phot. 66445. PLATE 96A and d.

The figures were no doubt intended to stand on each side of an altar. They rather closely resemble the right-hand angel carved in relief on the monument of Antonio Strozzi (d. 1524) in Santa Maria Novella at Florence, in which Cosini

collaborated with Andrea Ferrucci and Maso Boscoli (Gamba in *Dedalo*, X (1929), p. 232, figs. pp. 230, 233). Both angels are ascribed by Vasari to Boscoli, but Gamba, on stylistic grounds, ascribes only the left-hand angel to him, the rest of the tomb to Cosini. In any case these two figures may be associated with him in style even if they are not by his hand. They appear to date from the first half of the 16th century.

FRANCESCO DEL TADDA

FRANCESCO DI GIOVANNI FERRUCCI, called Del Tadda, born at Fiesole 1497; died 1585. Working at Florence, particularly (after 1555) in porphyry.

Cf. Vasari, I, pp. 112-13; IV, p. 487. Life by Baldinucci, III, pp. 533 ff. Baldwin Brown and L. Maclehoze, *Vasari on Technique*, 1907, pp. 26-34 and 110-15. Thieme, *Lexikon*, XI, with bibliography. Ernst Kris, *Meister und Meisterwerke der Steinschneidekunst*, 1929, text, p. 128.

COSIMO I (Duke of Tuscany, 1537-74). Relief in porphyry, on (*verde di Prato*) serpentine. A bust facing to the left, bare-headed, with a mantle clasped (over armour) on the shoulder. 1-1864

Oval, H. 2 ft. 4 in., W. 1 ft. 8 in. (.715 × .510 m.). In an oval moulded frame of stucco, partly

gilt, which is slightly chipped.

Acquired in Florence. Phot. 36011. PLATE 102D.

Burlington Magazine, xxiv (1914), pp. 261-2. E. Kris, op. cit., text, pp. 128, 187; plates, no. 572, p. 167.

Inscribed on the background COSMVS MEDICES MAGNVS DVX HETVRIAE.

The relief must date, from the title in the inscription, between 1569-74; it may be compared

with the series of similar portrait reliefs of the Medici in the Palazzo Medici Riccardi (Tarchiani, *Il Palazzo Medici Riccardi e il Museo Mediceo*, 1930, pp. 40, 44, 47, pl. xiii) and the portrait of the sculptor in the same materials forming part of the monument of now in the cathedral at Fiesole.

HEAD OF A BOY. Porphyry. He is facing to the right, with short curling hair. A 1-1924

H. 5½ in. (·14 m.). The neck and back of the head are broken away.

Acquired in London. Phot. 54990, 55326. PLATE 98d.

Review, 1924, p. 3, fig. 1.

The head apparently belongs to the middle of the 16th century, and there seems to be a reason-

able possibility that it is from the hand of Francesco del Tadda, or one of the members of his family who also worked in porphyry. (Baldwin Brown and Macle hose, op. cit., p. 114; Kris, op. cit., text, p. 128. For a genealogy of the family see Vasari, iv, p. 487.)

CUPID SHOOTING WITH BOW AND ARROW. Relief in porphyry. Cupid, naked, standing facing to the left. Signed M in the lower right-hand corner. A 2-1927

H. 7½ in., W. 5½ in. (·19×·135 m.).

Acquired in London. Phot. 59130. PLATE 98e. *Review*, 1927, pp. 3, 4, pl. 2.

This other example of porphyry has been inserted here for convenience although it has nothing to do with Del Tadda.

The relief may possibly be associated with Michelino, none of whose works are known, but who is described by Vasari (v, p. 371) as working in the first quarter of the 16th century

in the same manner as Pier Maria di Pescia, who signed a porphyry statuette of Venus and Cupid now in the Uffizi (Kris, op. cit., text, p. 128, plates, nos., 90, 91, p. 22). According to Zobi (*Notizie storiche sull' Origine . . . dei Lavori . . . in Pietre Dure*, 1853, pp. 56-7), this was worked with the wheel in the manner of gem-cutting, and the present relief shows distinct traces of the same method of treatment.

CELLINI (?)

BENVENUTO DI GIOVANNI CELLINI, born in Florence 1500; died 1571. Working at Florence, Rome, Paris, and elsewhere, as goldsmith, sculptor and medallist; chiefly under the influence, as sculptor, of Michael Angelo.

Life by himself (critical editions by Bacci (1900), and Jahn Rusconi (1901); English translations by Symonds and Cust, 1910); other lives by Vasari, Borghini (p. 13) and others. Monographs by Plon (1883-4), Molinier, and others. Reymond, *La Sculpture Florentine* (1900), pp. 147 ff. Bernath and Hill in Thieme, *Lexikon* (with full bibliography).

NYMPH AND CUPID. Relief in terracotta. The nymph reclines asleep on a bank; behind her stands a little Cupid drawing back her drapery. 7608-1861

H. 1 ft. 1 in., W. 1 ft. 6½ in. (335 × 475 m.).
Some remains of dark colour.
From the Gigli-Campana collection. Formerly
in the Santarelli collection. Phot. 39039.
PLATE 106f.
Robinson, p. 169. Migliarini, p. 78, pl. xciii
(as Benvenuto Cellini).

The ascription to Cellini was reassessed by Sir
Claude Phillips in the *Burlington Magazine*, xxvi
(1915), pp. 218 ff.; the relief has certainly con-
siderable affinity with his style, but the quality
seems hardly high enough for it to be accepted
as a work of his own hand.

FLORENCE: FIRST HALF OF SIXTEENTH CENTURY

THE VIRGIN AND CHILD WITH THE YOUNG ST. JOHN THE
BAPTIST. Group in brownish marble. The Virgin is seated, her left hand resting
on a book on her knee; with her right hand she embraces the child Christ who stands
on the ground beside her. Beyond Him kneels St. John, with uplifted hand.
The irregular base is roughly carved to represent rocky ground. 657-1865

H. 1 ft. 10 in., W. 1 ft. 9 in. (565 × 535 m.).
From the Soulaiges collection; Catalogue (1856),
no. 444, p. 134. Phot. 302, 66586. PLATE 97b.
The head of the Virgin, which has been broken
off and replaced, or perhaps restored, and the

drapery indicate an early 16th-century date;
while the two diminutive children are typical
Florentine figures of the late *quattrocento*. The
composition is peculiar and not easy to explain,
and the group may be North Italian.

CHRIST. Bust in terracotta. The head looking almost straight forward, the
hair hardly more than touching the shoulders; a mantle hanging over the left arm
showing a tunic with a T-shaped border. 7584-1861

H. 1 ft. 8 in. (51 m.). Slight remains of colour
(scarlet on the dress). Some early damages
repaired in darker terracotta.
From the Gigli-Campana collection; Migliarini,
p. 77, pl. xci. Phot. 64301. PLATE 48c.
Robinson, p. 102.

A bust in the Boston Museum of Fine Arts
(*American Journal of Archaeology*, xxi (1917),
p. 360) is clearly derived from the same type,
although the treatment of the head is different.

A note in the Robinson Catalogue (p. 97) sug-
gests that the numerous Florentine terracotta
busts of Christ are to be connected with the
proclamation of Christ as King of the Floren-
tine People, before the siege of 1528. But a
somewhat similar proclamation was made in
1494 by Savonarola, and this bust (like the
following number) would hardly be dated as
late as 1528 on stylistic grounds.

CHRIST. Bust in terracotta. The head turned slightly to the left, the hair
falling in thin locks; a mantle hanging loose over the shoulders, showing a tunic
with a T-shaped border. 452-1884

H. 1 ft. 10 in. (565 m.).

PLATE 48d.

Given by John Samuel, Esq. Phot. 64302. See note on the preceding number.

A MAN, probably one of the Capponi family. Bust in terracotta. He is bearded,
wearing a small cap and a plain gown tied at the throat. Florentine, early
sixteenth century. 7587-1861

H. 1 ft. 10 in. (·565 m.).

From the Gigli-Campana collection. Obtained by Signor Gigli from the Library of the Villa Capponi at San Frediano. Migliarini, p. 85, pl. ci. Phot. 53774. PLATE 110a.

V. & A. M., *A Picture Book of Portraits*, 1927,

pl. 7.

The head is based on a death-mask, but has been considerably remodelled. The bust probably dates from the end of the first half of the 16th century.

PORTRAIT OF A MAN. Half-length figure in stucco. He is bearded, wearing a slashed tunic; holding a cap in his right hand and resting his left on his hip. 7623-1861

H. 2 ft. 5 in. (·745 m.).

From the Gigli-Campana collection. Phot. 53775. PLATE 110d.

Robinson, p. 168. Bode, *Denkmäler*, pl. 544, p. 166, where the style of this striking bust is compared to that of Angelo Bronzino. It may be noted, however, that the head and hands

are directly based on casts, the eyes rather roughly remodelled. The bust probably dates from about the middle of the 16th century. It has recently been tentatively ascribed to Domenico Poggini by Dr. Schottmüller (Berliner Museen, *Berichte*, LII (1931), p. 114, fig. 3).

A MAN. Head in painted wood cut off at the base of the neck. Bald, with a short beard and moustache, looking to his left. A 2-1916

H. 12½ in. (·315 cm.).

Given by Archibald G. B. Russell, Esq., Lancaster Herald. Phot. 45556. PLATE 98c.

The head was apparently intended to be placed on a draped bust, the drapery being perhaps of linen stiffened with clay. From the unfinished state of the top of the head and the remains of

a nail it seems likely that it also had a cap of the same material. The head appears to be based on a death-mask; while similar portraits in terracotta and stucco are numerous, specimens in wood are rare. The work is probably Florentine of about the middle of the 16th century.

PORTRAIT OF A MAN. Relief in terracotta. The head is of a bearded elderly man, facing to the right; he wears a buttoned tunic with a falling collar. 6991-1860

H. 1 ft. 4 in., W. 12½ in. (·41×·32 m.). The

oval is enclosed in a painted wood framing.

Acquired in Paris. Phot. 60892. PLATE 102c.

Robinson, p. 168.

The style recalls to some extent that of the

marble and terracotta portraits of Baccio Bandinelli (Berlin, K.F.M. v. 353 and elsewhere). The Robinson catalogue points out the resemblance of the features to those of Michael Angelo.

THE VIRGIN AND CHILD. Statuette in terracotta. The Virgin is seated on a rock, her right hand on her knee, her left holding the Child who is asleep. 8382-1863

H. 1 ft. 10½ in. (·575 m.). There appear to be remains of a gesso ground for painting or gilding.

Acquired in Florence. Phot. 64378. PLATE 107f. Fabriczy, *Kritisches Verzeichnis*, II. 164, as a work of the 'Meister der unartigen Kinder'

repeating the motive of two statuettes at Berlin (K.F.M. v. 210 and 211). It seems difficult to support this attribution; the type of the Child, who is unusually small in proportion, is not unlike that of the relief in this Museum (5788-1859) ascribed to Luca della Robbia, but is quite

different from that favoured by the 'Master of the Unruly Children'. It might be easier to compare the statuette with two ascribed at Berlin to Benedetto da Maiano (K.F.M. v. 201

and 202), though much seems to suggest a date well within the 16th century. There is a closely similar statuette in the Museo Bardini at Florence.

A DRAPED FEMALE FIGURE. Statuette in terracotta. She is stepping forward, wearing a cloak knotted on the shoulder over a loose gown, holding a book in her left hand. 7658-1861

H. 2 ft. 1 in. (.64 m.).

Acquired in Florence. Phot. 64379. PLATE 107*d*. Robinson, p. 106. Fabriczy, *Kritisches Verzeichnis*, II, 172, as an imitation of the antique. The

figure is perhaps intended to represent a Muse; it may have been painted at one time. The style suggests a rather later date than that of most of the terracotta statuettes already described.

ITALIAN: FIRST HALF OF THE SIXTEENTH CENTURY—NICOLAO, C. R.

THE DEPOSITION FROM THE CROSS. Relief in alabaster. Italian; signed NICOLAO C R SCVLPEBAT. Dated 1534. Four men on ladders lower the body of the dead Christ from the Cross (the lower figure on the left St. John?). At the foot of the Cross St. Mary Magdalene and another woman support the fainting Virgin. 88-1890

H. 1 ft. 8½ in., W. 1 ft. 2½ in. (.525 × .38 m.).

Acquired in London. Phot. 27683. PLATE 116*e*. Copied with some alterations from the engraving by Marcantonio Raimondi (Bartsch, 32). The artist is unidentified. The composition,

though not the style, of the group on the Cross is closely similar to the terracotta altar-piece in San Francesco at Modena by Antonio Begarelli (Marangoni in *Dedalo*, VI (1925), p. 470).

MONTORSOLI

FRA GIOVANNI ANGELO MONTORSOLI, born 1507; died 1563. Pupil of Michael Angelo (with whom he collaborated in the Medici Chapel); also influenced by Andrea Sansovino (?). Working at Genoa, Bologna, Florence, Naples and Messina.

Life by Vasari, VI, pp. 629 ff. Reymond, *Sculpture Florentine*, 1900, pp. 129 ff. For his work in Sicily cf. Di Marsi in *Archivio storico Italiano*, Sec. 3, XVI (1872), pp. 342 ff. Thieme, *Lexikon*, xxv (with bibliography).

TRITON. Figure in bronze. A grotesque monster, with curling fish-coils instead of legs; the right hand in front of the body to hold a shaft or trident. Small rectangular base. A 85-1910

H. 2 ft. ¾ in. (.635 m.). Reddish coating, mainly cleaned off the greenish surface of the bronze.

Salting Bequest, 2319. Phot. 33774. PLATE 101*a*.

Bode-Murray Marks, vol. III, pl. CCLIX (with the name of Montorsoli tentatively attached; but ascribed in the text, p. 23, to Sansovino). A very similar figure, similarly ascribed, in the

collection of Baron Maurice de Rothschild at Paris, is illustrated on pl. CCLX. The figure is probably part of a fountain; the treatment of the fish-coils is a good deal like that on Tacca's fountains in the Piazza dell' Annunziata at

Florence. But compare for the general arrangement the little bronze at Berlin (K.F.M. II. 108), ascribed to Ammanati on the analogy of the figures on his fountain in the Piazza della Signoria.

GUGLIELMO DELLA PORTA (?)

GUGLIELMO DI GIACOMO DELLA PORTA, born before 1516; died in 1577. First working in Genoa in the style of the Venetian and North Italian sculptors of the beginning of the century (and of Pierino da Vinci), later at Rome (after 1537) under the direct influence of Michael Angelo.

Cf. Vasari, VII, pp. 544 ff., and Baglione, pp. 151-2. Reymond, *La Sculpture Florentine*, 1900, pp. 138-9. M. G. Kraschinnicowa in *Illustrazione Vaticana*, III (1932), pp. 302-6.

VENUS AND CUPID. Oval relief in brownish marble. Venus, seen from the back, is seated naked on a draped rock, bending round her body to kiss Cupid who bestrides her knee. His bow lies against a vase of fruit on the ground. 52-1882

H. 2 ft. 6½ in., W. 1 ft. 11 in. (78 × 59 cm.). Acquired in Florence. Phot. 11660. PLATE 105b. *Burlington Magazine*, XXXVI (1920), p. 239. Originally ascribed to Baccio della Porta (Fra Bartolomeo)—perhaps in mistake for Guglielmo della Porta. The subject is obviously derived from the cartoon by Michael Angelo, familiar in painted versions by Pontormo and others,

though the figures are quite differently composed. The relief, which is of considerable merit, evidently dates from the second half of the 16th century; the upper part of the body of Venus is so closely similar to that of the Latona in the small bronze (A 1-1916) tentatively ascribed to Guglielmo della Porta that a common origin for both compositions seems probable.

DOMENICO POGGINI

DOMENICO POGGINI DI MICHELE DI PAOLO, born 1520; died 1590. Pupil of his father, influenced by Michael Angelo. Working in Florence and Rome.

Cf. Vasari, V, p. 391; VII, pp. 305, 640, and elsewhere. Middeldorf in the *Burlington Magazine*, LIII (1928), pp. 9 ff. Schottmüller, *Berliner Museen, Berichte*, LI (1931), pp. 112-15.

DAVID. Figure in bronze. He strides forward, naked, with a strap over his shoulder, his right hand raised with the sling (?) his left hanging by his side. Small oval base. Italian; sixteenth century. A 87-1910

H. 3 ft. ¾ in. (935 mm.). Dark patina, mostly cleaned off the reddish-brown surface of the bronze.

Salting Bequest, 2329. Phot. 60683-4. PLATE 101b.

Bode-Murray Marks, vol. II, pl. CXL; cf. the

almost identical figure in the Palazzo Vecchio at Florence, inscribed with the name of Poggini, which is illustrated on the same plate. (See also Middeldorf in the *Burlington Magazine*, LIII (1928), pp. 9 ff.; Lensi, *Il Palazzo Vecchio*, 1929, p. 237, ill. p. 263).

PIERINO DA VINCI

PIERO DI BARTOLOMEO DA VINCI (nephew of Leonardo), born 1521 (?); died 1554. Pupil of Bandinelli and Tribolo, influenced by Michael Angelo. Working at Florence, Rome and Pisa.

Life by Borghini, p. 474. Vasari, vi, p. 119. Middeldorf in the *Burlington Magazine*, LIII (1928), pp. 299 ff. Kris in *Pantheon*, III (1929), pp. 94 ff. Kudlich, *Festschrift zum 60. Geburtstag von E. W. Braun*, 1931, pp. 90-2. Gramberg in *Berlin Jahrbuch*, LI (1931), pp. 223-8.

THE HOLY FAMILY. Relief in bronze. The Virgin is seated, reading; the Child Christ lies asleep on her knees. To the right St. John kneels in adoration; behind him is St. Joseph asleep. Above flies an angel holding back a curtain.

1518-1855

H. 1 ft. 1½ in., W. 9½ in. (345 × 245 m.). Dark smooth patina.

Acquired in London. Phot. 2794. **PLATE 103d.** Robinson, p. 156. Fortnum, p. 64.

This bronze may perhaps be a comparatively

recent casting. A similar relief, in terracotta, was in the Gigli collection (see Migliarini, p. 71, pl. LXXXVI). Another, in painted stucco, at Berlin (K.F.M. v. 358); cf. Bode, *Florentiner Bildhauer*, pp. 70, 71.

TWO BOYS WITH A FISH. Study for a fountain, in terracotta. The boys, naked except for narrow scarves round their bodies, stand side by side, one of them resting his foot on a tree-stump; on his raised knee is the head of a fish which is held between them, its mouth open to spout water. Probably by Pierino da Vinci. Florentine; first half of sixteenth century.

A 72-1910

H. 2 ft. 1½ in. (655 m.). Some small breakages. On a wood base.

Salting Bequest, 2384. Phot. 27842. **PLATE 104a.** V. & A. M., *A Picture Book of Children*, 1927, pl. 12.

Groups of this description, made when Pierino was working under Tribolo, are described by Vasari (vi, p. 122) and Borghini. Compare

also 5891-1859. The boys may be compared with the figure of St. John in the relief of the Holy Family now at the Bargello (118), described by Vasari (vi, p. 128). Dr. Valentiner has recently associated this group with a figure of a 'Boy with a goose' in the Institute of Arts at Detroit (*Bull.*, XIII (1932), p. 93).

A BOY AND GIRL WITH A GOOSE. Group in terracotta. They stand side by side embracing, the goose is supported on the girl's shoulder, its neck passes between their heads and its head is held by the boy.

8527-1863

H. 2 ft. 4 in. (715 m.). Broken and repaired. The girl's eyes are pierced, the boy's solid. The open mouth of the goose suggests that the group is a model for a fountain.

Acquired in Florence. Phot. 13189, 66298, 66299. **PLATE 104c.**

V. & A. M., *A Picture Book of Children*, 1927, pl. 13. Fabriczy, *Kritisches Verzeichnis*, II, 163,

as a work of the 'Meister der unartigen Kinder'; cf. Bode, in the *Berlin Jahrbuch*, XI (1890), pp. 105, 106—it is not included in the article as reprinted in the *Florentiner Bildhauer* (1910). The group may be derived from the two children by Donatello on the cornice of the Annunciation tabernacle in Santa Croce at Florence (Bode, *Denkmäler*, pl. 71); it can hardly be by the

Master of the Unruly Children, but the style closely resembles that of the marble group of a boy with a goose (†) on the fountain from Castello now on the top of the staircase of the Pitti Palace, *Denkmäler*, pl. 338, which has been ascribed to Pierino da Vinci (Kudlich, *op. cit.*; Gramberg, *op. cit.*) and to Tribolo (cf. Raymond, *La Sculpture Florentine*, *XVI^{ème} Siècle*, 1900, p. 144, n. 2). An example of this group in marble, formerly in the Villa Torrigiani at Quinto near Florence, is now in the Barsanti collection in Rome. Another, in painted terracotta, was formerly in the Stainton collection. A small bronze version of the same composition has recently come to the Museum (A 17-1931.

Review, p. 5, pl. 2c) as part of the bequest of the late Sir Otto Beit (Bode, *Catalogue of a Collection of Pictures and Bronzes in the Possession of Mr. Otto Beit*, 1913, no. 218, p. 59, pl. XI, where it is suggested that the terracotta has been attributed to Tribolo; Bode-Murray Marks, pl. cclvii, as Montorsoli?).

This terracotta has recently been ascribed by Dr. Kudlich and Dr. Gramberg to Pierino, the latter points out the similarity of the composition to that of two *putti* by Andrea del Sarto in the Uffizi, and suggests that both the painting and the terracotta are based on a work by Tribolo.

VINCENZO DANTI

VINCENZO DI GIULIO DANTI, born at Perugia 1530; died there 1576. Working in Perugia, Rome and Florence. Pupil of his father Giulio; influenced by Michael Angelo and others.

Life by Borghini, pp. 519-24. Vasari, vii, p. 630. W. Bombe in Thieme, *Lexikon*, with bibliography. J. von Schlosser in the Vienna *Jahrbuch*, xxxi (1913), pp. 71 ff.

A RECUMBENT MAN. Figure in terracotta. He reclines, looking over his right shoulder, his left arm behind him, his left knee raised. 4122-1854

L. 1 ft. 4½ in., H. 11½ in. (42 × 29.5 m.). Painted a deep red. The right arm and part of the right foot missing.

Acquired in Florence (Gherardini collection). Phot. 38268. PLATE 87b.

Robinson, 148. Fabriczy, *Kritisches Verzeichniss*, II, 178. Brinckmann, *Barock-Bozzetti* (1923), pl. 19, p. 60 (as Vincenzo de' Rossi).

Closely related in style and technique to Vincenzo Danti's model for the group of Honour and Falsehood in the Bargello at Florence

(Brinckmann, *Barock-Bozzetti*, pl. 22, p. 64), and apparently by the same hand. The ascription to Vincenzo de' Rossi is based on a certain resemblance to the marble figure of the Dying Adonis by him in the Bargello; Robinson had suggested a likeness to the style of Ammanati. For recumbent figures by Vincenzo Danti compare the *Aequitas* and *Rigor* on the Old Mint (now the Uffizi) at Florence (J. von Schlosser, Vienna *Jahrbuch*, xxxi (1913-14), fig. 12, p. 81).

GIOVANNI BANDINI

GIOVANNI DI BENEDETTO BANDINI DA CASTELLO, called GIOVANNI DELL'OPERA, born about 1540; died 1599. Pupil of Baccio Bandinelli; influenced by Michael Angelo. Working mainly in Florence.

Lives by Borghini, ed. 1584, pp. 637-40; and Baldinucci, III, pp. 529, 530. Vasari, vii, pp. 298, 317. Thieme, *Lexikon*, II. Middeldorf in *Rivista d'Arte*, XI (1929), pp. 481-524.

ARCHITECTURE. Sketch-model in terracotta for one of the marble statues on the tomb of Michael Angelo in Santa Croce at Florence (c. 1564-8). She is seated, her right hand resting on her knee, over which her dress falls in heavy folds. 4121-1854

H. 1 ft. 1 in. (335 m.). The left arm broken off. Acquired in Florence (Gherardini collection). Phot. 35442, 35443. PLATE 99a.
Robinson, p. 158. Brinckmann, *Barock-Bozzetti*, pl. 20, 21, p. 62. Middeldorf, op. cit., p. 22.
For the statue in Santa Croce, cf. Cicognara,

II, pl. LXV.
This finely modelled study shows considerable divergence from the statue (the upper part of the figure is more or less reversed), but there seems no reason to reject the traditional ascription; compare, however, the note on the Madonna statuette (K.F.M. v. 365) at Berlin.

JASON. Statue in marble. He stands, his right hand raised to hold a spear, his left resting on the Golden Fleece which hangs over a stump beside him.

6735-1860

H. 5 ft. 10 in. (178 m.). The upper part of the right arm and some parts of the face broken and repaired.

Acquired in Florence; where it is said to have stood under the portico 'Degli Orti Oricellai' in the gardens of the Palazzo Strozzi. Phot. 30957. PLATE 100b.

Robinson, p. 148; as by one of the earlier pupils of Michael Angelo, c. 1530 (?). *Burlington Magazine*, XXXVI (1920), p. 239.

The only ascription that seems to have been proposed is a tentative reference to Iacopo Sansovino by Burckhardt (*Beiträge zur Kunstgeschichte von Italien*, 1911, p. 423). The figure,

which shows the influence of the antique as well as of Michael Angelo, has some technical relation to the work of Baccio Bandinelli. It may plausibly be identified with the 'statua quanto il naturale figurata per Giasone' made by Giovanni Bandini, apparently early in his career, just after 1560, for Monsignore Altopascio and placed on a fountain in his garden in Florence (Borghini, p. 638; Baldinucci, III, 529). The subject was not common in the Renaissance—no antique example is known—though Baldinucci also mentions a colossal statue of Jason with the fleece made for the Casa Zanchini by Francavilla.

GIOVANNI BOLOGNA

GIOVANNI BOLOGNA (JEHAN BOULONGNE), born at Douai 1529; died 1608. Pupil of Jacques Dubroeuq; influenced by Michael Angelo. Working principally at Florence (also at Genoa, Bologna and elsewhere).

Lives by Borghini, p. 585, and Baldinucci, II, pp. 555-86. Vasari, VII, pp. 629 and 643-8. Abel Desjardins, *La Vie et l'œuvre de Jean Boulogne* (ed. 1883). Albert Ilg in *Wienna Jahrbuch*, IV (1886), p. 38. Reymond, *Sculpture Florentine*, 1900, pp. 163 ff. Pierre de Bouchand, *Jean de Boulogne*, 1906. Patrizio Patrizi, *Il Giambologna*, 1907. H. Tietze-Conrat in Thieme, *Lexikon*, IV, pp. 247-52. Kriegbaum in *Mitt. des Kunsth.-Inst. Florenz*, 1932, p. 241. On the orthography of the name cf. Dubrulle in the *Revue Archéologique*, 4^e s., XIX (1912), pp. 84 ff.

CHRIST BROUGHT BEFORE PILATE. Relief in red wax. Pilate is enthroned to the left before a canopy, with attendants; in the centre Christ is thrust

forward by soldiers, and other soldiers are conversing on the right. Architectural background, with an arcade in perspective. 328-1879

H. 1 ft. 7 in., W. 2 ft. 5 in. (.485×.745 m.). The figures in high relief, the wax modelled on a wooden background.

Acquired in England. Phot. 32854. PLATE 94a. R. A. Pelzer in *Zeitschrift für bildende Kunst*, LIX (1925-6), p. 191.

A study for one of the six bronze panels with scenes from the Passion executed (with the assistance of Francavilla) c. 1575-9 with other works for Luca Grimaldi for his Chapel in the Franciscan church at the Castelletto, and now in the Chapel of the University at Genoa; replicas of these reliefs with some alterations were made c. 1594-8 for the sculptor's monu-

ment in the Capella del Soccorso in the church of the Santissima Annunziata at Florence. See Baldinucci, II, pp. 568-9, and Desjardins, pp. 89, 90 (plates), and 118. Although there are certain discrepancies in the descriptions, it is possible that these waxes are identical with three reliefs mentioned in the catalogue of the Rogers' sale (Christie's, June 17, 1858, no. 5) as being in the collection of Mr. James Vallentin, at whose sale in 1870 (Christie's, July 28, nos. 333-5) they were bought by a Mr. Benjamin, to whose collection these three waxes can be traced.

CHRIST REJECTED BY THE JEWS. Relief in red wax. Christ is brought forward to a balustrade at the top of a flight of steps, on the lowest of which a boy is sitting holding a puppy. To the left and right are groups of Jews holding out their hands in scorn. Architectural background. 329-1879

H. 1 ft. 7 in., W. 2 ft. 5 in. (.485×.745 m.). Acquired in England. Phot. 32855. PLATE 95a. See preceding number. The figure of the boy

robbing a bitch of her puppy is a curious adaptation from a motive sometimes treated earlier in the Renaissance in bronze and in terracotta.

PILATE WASHING HIS HANDS, AND CHRIST LED FROM JUDGEMENT. Relief in red wax. Pilate, wearing a curiously priestly head-dress, is seated to the left, washing his hands over a basin into which a negro pours water; he is surrounded by Jews. To the right Christ is pushed down a passage by a group of soldiers. Architectural background. 330-1879

H. 1 ft. 7 in., W. 2 ft. 5 in. (.485×.745 m.). Acquired in England. Phot. 30958. PLATE 94b.

See preceding numbers.

VIRTUE OVERCOMING VICE. Red wax. Probably a sketch for the marble figure in the Museo Nazionale at Florence. A female figure standing erect over the crouching body of a man. 4118-1854

H. 8½ in. (.22 m.). The right arm and right foot of the Virtue and both feet of the Vice missing; some other small breakages. On a base of wood and lead. Acquired in Florence (Gherardini collection). Phot. 59780-3. PLATE 90a. Thode, *Michelangelo*, I. 158. For the marble figure, made about 1567 as a pendant to Michael

Angelo's 'Victory', see Desjardins, pp. 71-3. There are small terracotta models at Berlin (K.F.M. 368) and Aix, and a full-size model of singular beauty in the Accademia at Florence (cf. Grünwald in the Munich *Jahrbuch*, VII (1912), pp. 175-7); besides many small versions in bronze (cf. Bode-Murray Marks, pl. cxc).

THE RAPE OF THE SABINES. Model in red wax; perhaps a study for the marble group by Giovanni Bologna in the Loggia dei Lanzi at Florence. A man lifting a struggling woman in his arms. 4125-1854

H. 5 in. (.13 m.). The head, arms, and left foot of the woman, the head, part of left arm, and lower part of both legs of the man, missing. On a base of wood and lead.

Acquired in Florence (Gherardini collection). Phot. 33047. PLATE 90c.

For the marble group, finished in 1582-3, see

Desjardins, pp. 65-9. There is a full-size terracotta model in the Accademia at Florence. The wax model omits the lower figure (the Sabine man) and shows some difference in the movement; it may well be an original sketch, but the treatment of the wax is not quite similar to that in the preceding number.

HERCULES AND NESSUS. Model in red wax; probably a study for the marble group in the Loggia dei Lanzi at Florence. Hercules bestrides the body of the centaur, bending back his head to strike him. 4126-1854

H. 5½ in. (.14 m.). The head and right arm of the Hercules, the left arm and most of the legs of the centaur missing. On a base of wood and lead.

Acquired in Florence (Gherardini collection). Phot. 33047. PLATE 90b.

For the marble group, finished in 1599, see

Desjardins, pp. 69, 70; see also p. 148 for the drawing in the Uffizi. The wax model shows considerable variations from the group; the Hercules is clearly imitated from Michael Angelo's Hercules in the group with Cacus; or, like it, from the Discobolos. The wax is in all probability an original study.

ST. LUKE. Model in red wax; perhaps a variant study for the bronze statue outside Or San Michele at Florence. He stands in flowing drapery, holding an open book in his right hand. 4136-1854

H. 4½ in. (.125 m.). Some slight breakages. On a cylindrical base of wood and lead.

Acquired in Florence (Gherardini collection). Phot. 33047. PLATE 90f.

For the bronze statue, made in 1602 for Or San Michele, see Desjardins, pp. 81-2; the wax model hardly bears more than a general resemblance to the statue.

TERRACOTTA AND STUCCO

NEPTUNE. Sketch-model in clay. He stands naked, his right arm by his side and his left extended; his left foot rests on a dolphin's head. 1091-1854

H. 1 ft. 7 in. (.485 m.). Both hands broken off. Painted black or dark bronze colour.

Acquired in London, from the Woodburn collection. Phot. 46001. PLATE 90e.

Robinson, p. 163: 'the substance or vehicle in which this model is executed is a composition of clay and size, the flock or cuttings of cloth, tow, &c., built up on a skeleton or framing of iron wire'. Probably a preliminary study for the great fountain (c. 1564-6) in Bologna (Des-

jardins, op. cit., p. 25 and plate facing), though the position is not identical, the legs being more or less reversed; the style quite accords with that of Giovanni Bologna's early models, though it is in marked contrast with the mannered boldness of the later terracottas (cf. no. 250-1876). The earlier ascription to Bartolomeo Ammanati rested on a vague resemblance to the colossal figure on the fountain outside the Palazzo Vecchio in Florence.

A RIVER GOD. Sketch-model in terracotta. He reclines, his left hand resting on an urn from which water flows. 250-1876

H. 1 ft. 1 in., L. 1 ft. 2½ in. (.335×.37 m.). Very freely modelled. Painted a greenish colour.

Acquired in Florence. Phot. 22458. PLATE 87c. Fabriczy, *Kritisches Verzeichnis*, II, 176 (as by Tribolo). Brinckmann, *Barock-Bozzetti*, I (1923), pl. 28, p. 76.

It has also been suggested that this is a study by Giovanni Montorsoli for one of the river-gods on the fountain at Messina (destroyed).

It is, however, beyond question by the same hand as the bold sketch-model in the Museo Nazionale at Florence (Brinckmann, op. cit., pl. 29, p. 78) for the colossal figure by Giovanni Bologna at Pratolino (Desjardins, pp. 95-6). The deliberately brilliant roughness of the modelling is in curious contrast to that of the study for a river-god on the Fontana dell' Isolotto (Boboli Gardens) at Berlin (K.F.M. v. 369).

THE RAPE OF THE SABINES. Relief in terracotta; perhaps an early sketch for the bronze relief in the base of the marble group of the same subject in the Loggia dei Lanzi at Florence. A crowded composition of Romans and Sabines grouped round the monument of a hero with seated figures on the base; three of the Romans are mounted. The architectural background is roughly sketched in. 4128-1854

H. 1 ft. 11 in., W. 2 ft. 10 in. (.59×.87 m.). Acquired in Florence (Gherardini collection). Phot. 32857. PLATE 92a.

Robinson, p. 164. Brinckmann, *Barock-Bozzetti*, pl. 30, p. 80. For the bronze relief, made about 1582, see Desjardins, p. 68, and

Baldinucci, II, p. 565.

The rapidly sketched terracotta panel represents a different idea, perhaps abandoned owing to the unsuitability of low relief treatment for its intended position. The group to the left is similar in general idea to the marble group.

THE RAPE OF THE SABINES. Relief in stucco. Probably by Giovanni Bologna. Second half of sixteenth century. 1619-1855

H. 7½ in., W. 7 in. (.19×.18 m.). The figures in very high relief.

From Sir Thomas Lawrence's collection. Presented by H. Farrer, Esq. Phot. 32858. PLATE 96c.

Robinson, p. 165.

Ascribed by Sir Thomas Lawrence to Polidoro da Caravaggio. But the form of the hand of the female figure seems characteristic of Giovanni Bologna, and this very spirited sketch is probably by him.

CHRIST BROUGHT BEFORE PILATE. Relief in stucco. The composition the same as 328-1879 (q.v.) with slight variations. 76-1880

H. 1 ft. 7 in., W. 2 ft. 5 in. (.485×.74 m.). Painted terracotta colour; the heads of the Jew and soldier to the right and left, and the arm of the latter, broken off.

Acquired in London. From the Robinson collection. Phot. 66440.

From one of the six bronze panels executed c. 1594-8 for the sculptor's monument in the Cappella del Soccorso, in the church of the Santissima Annunziata at Florence (Desjardins, pp. 89, 90).

THE SCOURGING OF CHRIST. Relief in stucco. Christ with his back to a pillar, bound and held by two executioners and scourged by two others; seated and standing figures of spectators to left and right. 77-1880

H. 1 ft. 7 in., W. 2 ft. 5 in. (.485×.74 m.). Painted terracotta colour; the heads of Christ, one of the executioners, and three out of the four seated spectators broken off. Acquired in London. From the Robinson

collection. Phot. 66345. PLATE 95b.

See preceding number. For another example of this relief, in bronze, in the Barfüsserkirche at Augsburg, see R. A. Peltzer in the *Zeitschrift für bildende Kunst*, LIX (1925-6), pp. 187-92.

COPIES

DIANA BATHING. Statuette in terracotta. The goddess is crouching naked after the bath, drying her back and side with a towel. 4124-1854

H. 10½ in. (.27 m.). Circular base. Acquired in Florence (Gherardini collection). Phot. 64397. PLATE 107c.

There is a similar figure in bronze, without the crescent, in the Museo Nazionale at Florence (Bode-Murray Marks, pl. ccvi), others at

Berlin (K.F.M. n. 284) in the Liechtenstein collection at Vienna (Tietze-Conrat, Vienna (Kunsthistorisches) *Jahrbuch*, XI (1917), p. 35, fig. 22) and elsewhere; an almost identical terracotta statuette, with the legs broken, is in the Horne collection at Florence (no. 101).

THE RAPE OF THE SABINES. Group in wax. A reduced copy from the marble group in the Loggia dei Lanzi at Florence. 1092-1854

H. 12 in. (.305 m.), 1 ft. 6 in. (.46 m.) with base. On a high cylindrical base of wood, with a square plinth; all the heads, and the arms of the female figure, broken off.

Acquired in London, from the Woodburn collection. Phot. 32856. PLATE 91d. Robinson, p. 164.

From the marble group, finished in 1582-3, see Desjardins, pp. 65-9; for a bronze version, cf. Bode-Murray Marks, pl. CLXXXVI.

Wax models from the workshop of Giovanni Bologna seem to have been made in considerable quantities for contemporary collectors; as early as 1584 there were numbers of wax figures by or ascribed to him, as well as bronzes and terracottas, in the Florentine collections of Bernardo Vecchiotti and Ridolfo Sirigatti so minutely described by Borghini in the first book of his *Riposo*.

HERCULES AND NESSUS. Group in green serpentine (*verde di Prato*). Hercules bestrides the centaur, bending back his head to strike him. A 2-1910

H. 8½ in., W. 6½ in. (.215×.165 m.). The club broken.

Acquired from the Falke sale, no. 148.

A reduced copy, with slight alteration, from

the marble group (1599) by Giovanni Bologna in the Loggia dei Lanzi at Florence, perhaps of comparatively recent date. For a bronze version cf. Bode-Murray Marks, pl. CLXXXIX.

SCHOOL OF GIOVANNI BOLOGNA

MARBLE FIGURE ON A FOUNTAIN. He stands, crowned with vine, holding a cup and a bunch of grapes in his left hand and resting his right on a lion's skin thrown over the stump of a tree. 7676-1861

H. of figure 3 ft. 3 in. (.99 m.). H. of fountain 9 ft.; diameter of bowl 5 ft. 9 in. (2.745 × 1.755 m.).

Acquired in Florence; from the Palazzo della Stufa, in Piazza Santa Croce. Phot. 9151, 33887, 58895. PLATE 100C.

Robinson, p. 182.

The fine Bacchus statuette is clearly derived from the marble statue by Iacopo Sansovino in the Museo Nazionale at Florence; the form of the fountain itself with its fantastic monsters indicates the influence of Giovanni Bologna.

HERCULES, ACHELOUS, AND DEIANIRA. Group in painted wood. Hercules, trampling on the prostrate figure of Achelous, carries off Deianira in his arms. Florentine; late sixteenth century. 939-1901

H. 1 ft. 9½ in. (.555 m.). The right wrist of Achelous, and four of the feet, broken off or damaged. The surface, which has been coloured to imitate bronze, is much injured by worm. Given by Sir T. D. Gibson-Carmichael, Bart. Phot. 23500, 32860. PLATE 87A.

This beautiful group may perhaps be considered as the work of a contemporary of Giovanni Bologna, but the forms are less conventionalized,

and almost recall the types of such an artist as Bertoldo. The complex grouping has been arranged with great skill within the limits of a small block of wood. A wood group of the rape of Deianira by the centaur Nessus, in the possession of Mr. Henry Harris, may perhaps be by the same hand; a mutilated wood figure of Fortune, formerly in a private collection in Rome, seems also to be of similar origin.

STOLDO LORENZI (?)

LORENZI STOLDO (Astoldo) DI GINO. Born 1534 at Settignano; died 1583 at Pisa. Working as a painter and later as a sculptor in Florence, Pisa and Milan. Influenced by Tribolo and Giovanni Bologna.

Vasari, vii, p. 637, viii, p. 618. Schottmüller in Thieme, *Lexikon*, xxiii, with bibliography. Kris in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, iii (1930), pp. 206 ff.

VENUS. Statuette in stucco, from the bronze figure in the Palazzo Vecchio at Florence. She stands naked with her right foot on the head of a dolphin, holding a branch of coral in one hand and a nautilus shell in the other. 5897-1859

H. 3 ft. 6 in. (1.07 m.). The stucco has been painted over at a comparatively recent date.

Acquired in Florence. Phot. 64479.

PLATE 100D.

Robinson, p. 169.

For the bronze figure, sometimes called Galatea, formerly in the Museo Nazionale and now in the restored 'Studiolo' of Francesco I in the Palazzo Vecchio at Florence, see Desjardins, p. 18 (plate), and Bode-Murray Marks, pl. CLXXXV.

It has been described as an early work by Giovanni Bologna (soon after 1550), perhaps a copy of the marble Venus made for Bernardo Vecchietti. Dr. Lenzi ascribes the bronze to Vincenzo di Rossi, but gives no reasons for this ascription (*Il Palazzo Vecchio*, 1929, p. 265;

edition of 1911, p. 202). See also Planiscig, *Piccoli Bronzi . . . del Rinascimento*, 1930, pl. ccix, 358. Dr. Kriegbaum has suggested recently, on stylistic and other grounds, that it is by Stoldo Lorenzi, who is known to have done one of the eight bronzes for the 'Studiolo'.

BASTIANO TORRIGIANI

BASTIANO TORRIGIANI (Torrisani). Date of birth unknown; died 1596. Pupil of Guglielmo della Porta. Working in Rome 1573-96; during the pontificates of Gregory XIII (1572-85) and Sixtus V (1585-90) he was in control of the Fonderia della Camera Apostolica.

Life by Baglione, *Le Vite de' Pittori, Scultore ed Architetti*, 1642, pp. 323-4. Sobotka in Berlin *Jahrbuch*, xxxiii (1912), pp. 252-74. A. E. Brinckmann, *Barockskulptur*, I (1919), p. 103, *passim*.

SIXTUS V (Felice Peretti, Pope 1585-90). Bust in bronze. Wearing a cope with representations of St. Bartholomew, St. James the Greater, St. Philip and St. Matthias. On the morse a bust of the Virgin. A 41-1910

H. 2 ft. 8 in. (incl. base), W. 1 ft. 10 in. (.82 × .565 m.).

Bequeathed by H. C. Wilkinson, Esq. Phot. 64092. PLATE 112f.

E. Steinmann in *Miscellanea Francesco Ehrle*, 1924, pp. 487-7.

For somewhat similar, though considerably finer, busts of Sixtus by Torrigiani at Berlin and Treja Macerata, see Sobotka in Berlin *Jahrbuch*, xxxiii (1912), pp. 261 ff. (also Goldschmidt, *Die italienischen Bronzen*, 1914, p. 2, no. 6). Perhaps the finest example is that in the collection of Mr. Henry Harris in London. The present bust, together with the bust of

Pius IV (A 40-1910), is probably a workshop production of the early 17th century; cf. the bust of Gregory XV (1621-3) formerly in the Stroganoff collection (Muñoz, *Roma Barocca*, 1919, fig. p. 87), which is very similar in style. See also Palatius, *Gesta Pontificum Romanorum*, &c., 1687-90, and F. J. Bayer, *The Book of the Popes* (English translation), 1925, pp. 32, 33, for engravings of a series of such busts. The head of the Virgin which is shown on the morse appears on numerous medals, sometimes as a reverse to the head of Christ (Hill, *Medallic Portraits of Christ*, 1920, p. 61).

PIUS IV (Giovanni de' Medici, Pope 1559-65). Bust in bronze. Wearing a cope with representations of St. Peter, St. Paul, St. Andrew, and St. Simon. On the morse a bust of Christ. A 40-1910

H. 2 ft. 6½ in. (incl. base), W. 1 ft. 7 in. (.78 × .478 m.).

Bequeathed by H. C. Wilkinson, Esq. Phot. 64091. PLATE 112d.

See note to the preceding number (A 41-1910).

The head of Christ shown on the morse is similar to that on the obverse of a medal attributed to Leone Leoni (Hill, *Medallic Portraits of Christ*, 1920, pp. 60, 62, fig. 31).

FRANCAVILLA

PIERRE FRANCHEVILLE or FRANQUEVILLE, born at Cambrai in 1548 (? 1553); died about 1615. Pupil of Giovanni Bologna. Working in Innsbruck, Florence (after 1574), Genoa, Pisa and Paris.

Life by Baldinucci, III, p. 56. Lami, *Dictionnaire des Sculpteurs, du moyen âge au règne de Louis XIV.* Reymond, *La Sculpture Florentine*, 1900, p. 178. Vollmer in Thieme, *Lexikon*, XII.

FAME. Statuette in gilt terracotta. A draped female figure, seated, holding out a wreath in her lifted right hand. 7628-1861

H. 1 ft. 11 in. (.59 m.).

From the Gigli-Campana collection. Phot. 64398. PLATE 107a.
Robinson, p. 167.

Perhaps a model for part of an unidentified monument. The ascription to Francavilla is an old one but is unsupported by any definite evidence.

GIOVANNI CACCINI

GIOVANNI BATTISTA DI MICHELANGELO CACCINI, born 1556 in Rome (or Florence); died 1612. Working mainly at Florence (Naples, Pisa), as architect, sculptor, and restorer of antiques, under the influence of Giovanni Bologna and others.

Life by Baldinucci, III, 289 ff. (cf. Borghini, *Riposo*). Reymond, *Sculpture Florentine*, 1900, pp. 179 ff. Al. Grünwald in the Munich *Jahrbuch*, V (1910), particularly pp. 64-70. Sobotka in Thieme, *Lexikon*, V.

HEAD OF A WOMAN. Grayish marble. The eyes downcast, a few folds of drapery showing above the hair. 8538-1863

H. 1 ft. 10½ in. (.575 m.). The whole back of the head cut away, the neck pieced out with stucco and marble. On a circular moulded marble base.

Acquired in London. Phot. 14739, 14740, 31068.
PLATE 108b.

This most attractive bust or mask has popularly been associated with the school of Michael

Angelo and ascribed to one of his immediate followers. But the close resemblance to the head of the St. Agnes by Caccini in San Trinità at Florence (cf. Grünwald, l.c., p. 16, fig. 6), first recognized by Dr. Anny Popp, makes it almost certain that the bust is by him, though it is much above the level of his ordinary work.

HERCULES AND NESSUS. Sketch-model in terracotta. Hercules stands naked behind the centaur, forcing his head down towards the ground. 7627-1861

H. 1 ft. 5½ in. (.445 m.). The left arm and left fore-leg of the centaur broken off.

From the Gigli-Campana collection; Migliarini, p. 87, pl. crv, as a study by Giovanni Bologna for the restoration of the antique group

(Dütschke, *Antike Bildwerke in Ober-Italien*, 1874-82, III, p. 233; Amelung, *Führer durch die Antiken in Florenz*, 1897, p. 17, no. 16, in the Uffizi). Phot. 32859. PLATE 99d.

The restoration, which included practically the

whole figure of Hercules, was, in fact, done by Giovanni Caccini (cf. Grünwald, in the *Munich Jahrbuch*, v (1910), pp. 13, 15, 17-18, 66) in 1595, and this terracotta (which corre-

sponds very closely with the group) should almost certainly be ascribed to him. There are other more or less similar terracotta groups in private possession in Florence.

ADRIAN DE FRIES

ADRIAN DE FRIES (Vries), born at the Hague in 1560; died before 1627. Pupil of Giovanni Bologna. Working at Florence, Rome, Augsburg, and Prague, entirely in bronze.

Life by Van Mander, *Leven van Nederlandsche . . . Schilders*. Ilg in the *Vienna Jahrbuch*, I (1883), pp. 118 ff. (cf. v (1887), pp. 89). J. Böttiger, *Bronsarbeiten af Adrian de Fries . . . a Dottingholm*, 1885. C. Buchwald, *Adriaen de Vries*, 1899. Wurzbach in *Niederländisches Künstler-Lexikon*, s.v. Vries. A. E. Brinckmann, *Barockskulptur*, II (1919), pp. 167-75; also *Süddeutsche Bronzebildhauer des Frühbarocks*, 1923, pp. 16 ff.

RUDOLPH THE SECOND. Relief in bronze, on a background of black marble. The head and shoulders of the Emperor, facing to the right, bareheaded and in armour, wearing the Golden Fleece on a plain chain. The shoulder-piece is a lion-mask, the plate beneath it has a relief of Hercules carrying the globe; below, on the corslet, is a goddess reclining on a trophy of arms, holding a statuette of Victory, and on the base is an eagle. 6920-1860

H. 2 ft. 4 in., W. 1 ft. 8½ in. (715 × 53 m.). Inscribed in relief on the left edge of the bronze
RVD : II · ROM · IMP : CAES : AUG AET : SVAE :
LVII · ANNO · 1609 · and ANDRIANVS FRIES FEC :
Acquired in London. Phot. 9993. PLATE 102a.
Robinson, p. 167. Fortnum, p. 29. Ilg, pp. 127-8. Buchwald, pp. 50-1.

The relief is closely related to the busts of the Emperor by the same artist (dated 1603 and 1607) now in the Vienna Museum (Ilg, l.c., pp. 124, 126-7, pls. IX, XI), and to the two allegorical reliefs at Windsor (dated 1609) and Vienna (Brinckmann, *Süddeutsche Bronzebildhauer*, p. 30, pl. 80).

LATE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

'IL FIAMMINGO'

FRANÇOIS DUQUESNOY or FRANS VAN KENOY, called 'il Fiammingo', born at Brussels 1594; died 1643. Pupil of his father, H. Duquesnoy. Working mainly in Rome (where he studied with Poussin), largely in wax, ivory (cf. 1059 to 1064-1853) and terracotta.

Life by Bellori (ed. 1670, p. 269). Passeri (ed. 1772, pp. 83-98). Baldinucci, IV, pp. 673-7. Wurzbach in *Niederländisches Künstler-Lexikon*. Marchal, *La sculpture . . . Belgique*, 1895, pp. 437-44. Sobotka in Thieme, *Lexikon*, x (with list of works and very full bibliography). Tietze-Conrat in *Zeitschrift für bildende Kunst*, XXXI (1919-20), pp. 152-6. A. E. Brinckmann, *Barockskulptur*, II (1919), pp. 257-60. M. Laurent in *Gazette des Beaux-Arts*, VII (1923), pp. 295-306.

ST. SUSANNA. Model in white wax, for the marble statue in Santa Maria di Loreto at Rome. She stands in flowing drapery, her right hand resting on her breast.

4129-1854

H. 4½ in. (.115 m.). The left hand missing. On a base of wood and lead.

Acquired in Florence (Gherardini collection). Phot. 48666. PLATE 106e.

Soborka in Thieme, *Lexikon*, p. 190 (in error as in terracotta). The statue, which dates from 1628 to 1631, is said to have been designed in imitation of the Urania in the Capitoline

Museum (A. E. Brinckmann, *Barockskulptur*, II, (1919), p. 259, fig. 265).

Compare a small bronze of rather similar pose in the museum at Brunswick (Bode-Murray Marks, pl. CCXXXII) and the ivory statuette of Patience also at Brunswick (Scherer, *Braunschweiger Elfenbeinsammlung*, 1931, p. 43, no. 35, pl. 10).

A CHILD WITH A BOOK. Statuette in terracotta. He is seated, naked, with a large book or bundle of papers in his arms.

4130-1854

H. 3¾ in. (.1 m.). Both legs broken below the knee. On a turned wood base.

Acquired in Florence (Gherardini collection). Phot. 25374. PLATE 106c.

Laurent, *Gazette des Beaux-Arts*, VII (1923),

p. 297.

For a note on similar terracotta models at Vienna and elsewhere cf. Schlosser, *Werke der Kleinplastik*, I (1908), p. 16, and Vienna *Jahrbuch*, XXXI (1913-14), pp. 100 ff.

CUPID. Model (torso) in red wax. The body slightly turned, the left shoulder raised.

4131-1854

H. 5½ in. (.145 m.). Head, arms, and feet missing. On a cylindrical base of wood.

Acquired in Florence (Gherardini collection). Phot. 48667. PLATE 106g.

Laurent, *Gazette des Beaux-Arts*, VII (1923), pp. 296-7.

Closely similar to, and perhaps a study for, a larger bronze figure of Cupid blowing a horn,

of which there are examples at Berlin (K.F.M. II. 413; Bange, *Bildwerke des Deutschen Museums, Bildwerke in Bronze* (1923), M. 35, p. 37) and elsewhere.

Another bronze, with the right arm raised, in the National Gallery of Scotland at Edinburgh is very nearly related in style (*Catalogue of the National Gallery of Scotland*, 1929, no. 155).

HEAD OF A SAINT. Bust in painted lime-wood. The hair chestnut-coloured, the dress patterned in blue and gold, the mantle in red and gold.

A 57-1920

H. 1 ft. 10 ½ in. (.575 m.). The bust has been much damaged by worm, and parts of the drapery have been restored in composition.

Acquired (in London) from the Zeiss collection; *Sale Catalogue* (Sotheby's, March, 1920), no. 32. Purchased (after the sale) under the Bequest of the late Francis Reubell Bryan. Phot. 49444-5. PLATE 108d.

Review, 1920, pp. 7, 8, pl. 1. August Zeiss, *Meine Kunstsammlung*, 1900, p. 15, pl. 20. Von Schlosser, *Vienna Jahrbuch*, XXXI (1913), p. 204,

and *Werke der Kleinplastik*, I (1910), p. 16.

The bust was originally placed, with a companion bust of St. Sebastian, in a church in Canton Ticino (*The Connoisseur*, VI (1903), fig. p. 154). It is directly derived from the head of the statue of St. Susanna by Duquesnoy in the church of Santa Maria di Loreto at Rome (see no. 4129-1854). There is a contemporary bust in bronze on a smaller scale, of which there are examples at Vienna (Planiscig, *Die Bronzeplastiken*, 1924, no. 342), Berlin (Bange, *Bild-*

werke des Deutschen Museums; Bildwerke in Bronze, 1923, no. 301, p. 39) and elsewhere. The bust has an additional interest from its likeness to the famous wax bust in the Wicar

Museum at Lille (L. Gonse, *Les Chefs-d'œuvre des Musées de France*, 1904, plate facing p. 212), which may not improbably be of the same date.

CIECO DA GAMBASSI

GIOVANNI FRANCESCO DI DIONIGI GONNELLI, called Il Cieco da Gambassi. Born at Gambasso near Volterra; working at Florence, Rome and elsewhere, in the first half of the seventeenth century; traditionally, blind after 1630-2. Pupil of Pietro Tacca (c. 1577-1640).

Life by Baldinucci, iv, pp. 620-9. Carlo Ajraghi in *Emporium*, xxii (1905), pp. 122-6. Kreplin in Thieme, *Lexikon*, xiv (1921), s.v. Gonnelli.

A SHEPHERD: head upturned, looking to his left. Bust in terracotta, on greenish marble base. 7580-1861

H. 1 ft. 10 in. (.565 m.).

From the Gigli-Campana collection. Phot. 64399. PLATE 109a.

Robinson, p. 101. Migliarini, p. 89, pl. cvi (as Giovanni Francesco Gonnelli).

This bust (together with 7581-1861) shows considerable resemblance in style with the terracotta altar-pieces by Gonnelli at San Vivaldo di Camporena near Certaldo (Ajraghi, l.c.).

A SHEPHERD: head upturned, looking to his right. Bust in terracotta, on greenish marble base. 7581-1861

H. 1 ft. 10 in. (.565 m.).

From the Gigli-Campana collection. Phot. 64380. PLATE 109b.

Robinson, p. 101. Migliarini, p. 89, pl. cvi (as Giovanni Francesco Gonnelli). Companion to the preceding bust.

DORASTANTE MARIA DOSIO

Florentine sculptor and silversmith. Working in Bologna 1660.

Malvasia, *Pitture . . . di Bologna*, 1776, p. 401. Zani, *Enciclopedia . . . delle Belle Arti*, pt. i, vol. 7, p. 378. Sobotka in Thieme, *Lexikon*, ix.

POPE ALEXANDER VII (1655-67). Model in wax and stiffened linen. The Pope is seated, his right hand raised in blessing. A 60-1921

H. (with base), 1 ft. 8½ in. (.525 m.). On the front of the wood base is the inscription ALEX. VII. PONT. MAX. BENEFACITORI HIERONYMVS CARD. FARNES. LEGATVS ANNO M. DC. LX. On the right side PROTOTYPVM SIMVLACRI SITVATI IN AVLA HELVETICORVM A DORASTANTE [D]OSIO FLORENTINO CONSVRVT. On the left side CVRATORE

ILL.^{mo} DOM.^{no} SENAT.^{re} MARCH.^{ne} BAYLIVO FERDINANDO DE COSPIIS EX MANDAT.^{is} EM.ⁿⁱ LEGATI.

Acquired in London. Phot. 52647. PLATE 115a. *Review*, 1921, p. 7.

This is a sketch for the copper statue in the Sala Farnesiana of the Palazzo Pubblico at

Bologna, by Dorastante Dosio (Malvasia, op. cit., p. 515. C. Ricci, *Guida da Bologna*, 1886, p. 12), a Florentine artist of whom nothing definite seems to be known except the fact that he made this figure. Its erection by Cardinal Jerome Farnese is recorded in Chacon (Ciac-

conius), *Lives of the Popes and Cardinals*, ed. 1677, vol. iv, p. 736. Other works by Dosio are said to have existed in San Giacomo Maggiore at Bologna (Malvasia, p. 401).

ITALIAN

THE VIRGIN AND CHILD. Oval relief in gilt and painted stucco. The Virgin, holding the Child Christ on her knee, is seated on clouds uplifted by two boy angels. 7411-1860

H. 2 ft. 4 in., W. 1 ft. 8 in. (715×51 m.). The figures gilt, the background painted dark brown. In the original richly decorated frame of carved and gilt wood.

Acquired in Florence. Phot. 58894. PLATE 103a. Robinson, p. 155.

Other similar reliefs in the Louvre (*Catalogue*,

1922, no. 738, ascribed to Guglielmo della Porta), the Bardini Museum in Florence, and elsewhere; one, in terracotta, in a wall on the left-hand side of the road from Poggio a Caiano to Prato. The attribution to Francesco da Sangallo, proposed in the Robinson catalogue, does not seem very well supported.

THE TRIUMPH OF GALATEA. Relief in marble. Galatca, seated on a shell borne by two dolphins guided by a swimming nymph, lifts up a fluttering veil; a nymph, rising from the sea, seeks to hold back a young god who is embracing her. They are surrounded by a crowd of nymphs and Tritons, some of whom are playing instruments of music. In the clouds are two cupids. 5803-1859

H. 2 ft. 7½ in., L. 3 ft. 7 in. (8×111 m.). Several small breakages. The relief is oval, slightly sunk in a rectangular panel.

Acquired in London. Phot. 66346. PLATE 115b. Robinson, p. 183.

The subject is generally referred to as the triumph of Galatea, on the analogy of Raphael's fresco at the Farnesina, direct recollections of which have obviously influenced the sculptor of this relief; but as Dr. Tietze has pointed out (in the *Vienna Jahrbuch*, xxvi (1906-7), pp. 75-7) in reference to Agostino Caracci's fresco in the

Palazzo Farnese (the beautiful cartoon for which is in the National Gallery) it might more properly be described as a bacchanal of sea-gods. Agostino Carracci, when he painted the subject of Galatea in the Palazzo del Giardino at Parma, treated it quite differently. The present relief may perhaps be influenced by the fresco in the Palazzo Farnese, which dates from just before 1600; but a common derivation from Raphael's Farnesina fresco might account for such resemblances as there are.

CUPID AND PAN. Group in bronzed terracotta. Pan reclines, holding with his right hand the head of Cupid, who bestrides him, pushing him away by one of his horns. 7725-1863

H. 1 ft. 4½ in. (42 m.). The left arm, one horn, and both feet of Pan, and the wings and right foot of Cupid broken off. The group has been gilt and then coloured a dark brown

to give the effect of bronze.

Acquired in London. Phot. 64377. PLATE 101c. Fabriczy, *Kritisches Verzeichnis*, II. 175.

The group is directly imitated from the antique.

BACCHUS. Statuette in marble. He stands, naked and crowned with vine-leaves, holding up a cup in his right hand; his left hand rests on a cluster of grapes and leaves, under which stands a *putto* holding grapes with a tub full of grapes at his feet.

218-1879

H. 2 ft. 4 in. (.715 m.). The bowl of the cup broken off; the back only roughly worked.

Acquired in London; from the Robinson collection. Phot. 64375. PLATE 106a.

The general pose of the figure is imitated from Michael Angelo's 'Bacchus' in the Bargello;

the statuette, which is of hardly more than decorative value, is probably late 16th-century work. It was originally described on Sir Charles Robinson's authority as Venetian, which may perhaps indicate the original place of acquisition.

A KNEELING FRIAR. Model in red wax, for a bronze. He kneels, his right hand raised.

4127-1854

H. 3½ in. (.09 m.). The head, the left hand, and part of the right hand missing. Some old repairs. On a cylindrical wood base.

Acquired in Florence (Gherardini collection). Phot. 66449. PLATE 106b.

Compare a bronze formerly in the von Rhò collection at Vienna; Braun, *Die Bronzen der Sammlung Guido von Rhò*, 1908, p. 18, pl. xviii. The figure may have represented St. Francis, or Brother Leo.

TWO CHILDREN HOLDING A FISH. Group in terracotta. A little girl seated naked on a rock, with her arm round the waist of a naked boy who stands over her holding a big fish on his shoulder; on the rock are fishes and shells.

5891-1859

H. 2 ft. 2 in. (.665 m.). Some slight breakages. Remains of gesso ground for painting or gilding.

Acquired in Florence. Phot. 49079. PLATE 104b. Robinson, p. 31 (as by Rossellino). V. & A. M., *A Picture Book of Children*, 1927, Pl. 14. Fabriczy, *Kritisches Verzeichnis*, II, 181.

This group was originally said to be a copy from a fountain group by Tribolo (?) at the Villa Casarotta. Sir Charles Robinson sug-

gested that it represented a lost group (cf. Vasari, III, pp. 93, 94 and note) by Antonio Rossellino. The fountain referred to appears to be no longer at the Villa Casarotta (near San Casciano, between Florence and Siena), and the style points to a considerably later date. The terracotta has all the appearance of having been moulded from a highly finished original in bronze or marble.

CUPIDS AS CARYATIDES. Relief in terracotta. Two *putti* almost naked, supporting a moulding. Each with one arm raised.

7717-1863

H. 1 ft. 4½ in. (.42 m.).

Acquired in London. Phot. 49080. PLATE 105a. Robinson, p. 183.

Two marble panels (H. 4 ft. 3 in., W. 3 ft. 8 in.) of exactly similar design were sold at Christie's

on Dec. 1, 1911, probably, like these terracottas, Italian work of the 17th century. The ascription to Algardi in the Robinson catalogue is hardly put forward as more than a suggestion of Bolognese character in the reliefs.

CUPIDS AS CARYATIDES. Relief in terracotta. A variant of the preceding number. 7718-1863

H. 1 ft. 4½ in. (.42 m.).

Acquired in London. Phot. 49081. PLATE 105c.

Robinson, p. 183. V. & A. M., *A Picture Book of Children*, 1927, pl. 15.

THE VIRGIN. Model in red wax. She stands on clouds and cherub-heads, her hands clasped in prayer. 4135-1854

H. 7½ in. (.195 m.). Some small breakages. On a cylindrical wood and lead base.

Acquired in Florence (Gherardini collection). Phot. 66450. PLATE 116c.

Probably a model for a figure of the Virgin of the Immaculate Conception. The attitude of the Virgin with down-bent head is unusual for this subject in Italian art.

THE NATIVITY. Relief in terracotta. The child Christ lies in the crib, adored by the Virgin; to the left kneels St. Joseph; to the right an angel brings in a shepherd, who offers a lamb. 4134-1854

H. 8½ in., W. 10½ in. (.215 × .27). Some slight breakages.

Acquired in Florence (Gherardini collection).

Phot. 66451. PLATE 97c.

Robinson, p. 182, where the relief is wrongly described as in wax.

A BAITED BULL. Model in dark red wax over a plaster core, for casting in bronze. The bull, attacked by one dog, is trampling another. 4133-1854

H. 3½ in. (.08 m.). Several small breakages, showing the white core. On a wood base.

Acquired in Florence (Gherardini collection). Phot. 66449. PLATE 107b.

A DANCING FIGURE. Model in red wax. He is dancing, waving his arms, his head thrown back. 4132-1854

H. 4½ in. (.125 m.). The hands and part of the arms and both feet missing. On a round wood base.

Acquired in Florence (Gherardini collection). Phot. 66449. PLATE 90d.

Perhaps a model for one of the 'caricatura'

statues in the Boboli Gardens at Florence (Fr. Soldini, *Il Reale Giardino di Boboli*, 1789, p. 81, pl. xx; Chiari, *Statue di Firenze*, pt. 1, pl. 13), which are ascribed to Romolo Ferrucci (Schottmüller in Thieme, *Lexikon*, xi, p. 495).

GIACOMO DA VIGNOLA. He is bareheaded, wearing a tunic with a falling collar; his right hand holds a handkerchief, his left is extended with a roll of papers. 120-1869

H. 2 ft. 5½ in., W. 2 ft. 6½ in. (.76 × .775 m.). Acquired in Florence. Phot. 34435. PLATE 110b.

A. G. Spinelli, *Bio-Bibliografia dei due Vignola*, in *Memorie e Studi . . . Jacopo Barozzi*, 1908, pp. 69-70.

Jacopo Barozzi da Vignola (Giacomo da Vignola), painter, sculptor, and above all architect,

was born at Vignola 1507, and died in Rome 1573. He worked at Fontainebleau and Bologna, but mainly in and about Rome. No particular artist has been suggested for this fine bust, the authenticity of which has been most unjustifiably questioned.

SEVENTEENTH CENTURY

BERNINI

CAVALIERE GIOVANNI LORENZO BERNINI, born at Naples 1598; died at Rome 1680. Pupil of his father Pietro Bernini. Working in Rome, Paris and elsewhere.

Lives by Baldinucci (1682), besides the short life in his *Notizie* (iv, p. 279), and by Domenico Bernini (1713). H. Posse in Thieme, *Lexikon*, III. G. Sobotka, *Die Bildhauerei der Barockzeit*, 1927, pp. 13 ff. Monographs by Frascetti (1900); E. Reymond (1911); M. von Boehn (1912); R. Norton (1914); E. Benkard (1926).

PORTRAIT OF AN ENGLISH GENTLEMAN (MR. BAKER?). Bust in marble. A young man with a small moustache and beard, his long curling hair tied with a bow of ribbon on the left shoulder; over his cloak and doublet he wears a linen collar with a broad edging of Venetian needle-point lace. The fingers of his gloved left hand emerge from his cloak. The round base stands on a square of black marble which rests on a painted pedestal of wood and composition decorated with garlands.

A 63-1921

Bust, H. 2 ft. 8½ in. (830 m.). Marble square, 8½ in. (215 m.). Pedestal, H. 3 ft. 8½ in. (1130 m.). The tips of the gloved fingers, a lock of hair by the knot of ribbon, and a few details of the lace have been broken away from the Anglesey collection at Beau Desert Park. Formerly in the collections of Sir Peter Lely, the Duke of Kent, Lord Hardwicke, and Earl Cowper. Phot. 50302-4. PLATE 111a.

Review, 1921, pp. 1, 5, 6, frontispiece. V. & A. M., *A Picture Book of Portraits*, 1927, pl. 10. *Actes du Congrès d'histoire de l'art*, Paris, 1921 (1924), II, pt. 2, p. 523, pl. 77, fig. 3. *Burlington Magazine* XL (1922), pp. 56 ff. Muñoz in *Dedalo*, III (1922-3), p. 692, fig. p. 684. E. Benkard, pl. 73, p. 43. M. von Boehn, op. cit., 1927, p. 75, fig. 28.

The pedestal is English work and may be dated about 1730, like the staircase of No. 4 St. James's Square on which it once stood. While the history of the bust itself can be traced with certainty from 1680, when it appeared in the catalogue of Sir Peter Lely's collection, two conflicting accounts as to its origin have been preserved, but the identity of the person represented is reasonably certain.

This is apparently the bust of an Englishman

referred to by Nicholas Stone in his Diary for October 22, 1638; by Baldinucci; and by Domenico Bernini, who gives the name of the Englishman as 'il Milord Coniuk'. There is, however, probably some misunderstanding here, as the name of Mr. Baker was already attached to the bust in 1680 in the catalogue of Sir Peter Lely's collection, at the sale of which in 1682 it was bought by the Earl of Kent for £120 (*Historical Commission . . . 15th Report*, Appendix VII, p. 183). Vertue, writing between 1710-40 (*Notes relating to the Fine Arts*, vol. II (1721-5), p. 16; B.M. no. 23069), confirms this identification.

Further confirmation is the mention by Bellori in his life of Fiammingo (*Le Vite . . . ed architetti*, 1672, p. 277) of a 'Signor Tomaso Bacchera Cavaliere Inglese' as acquiring in Rome a marble figure of Cupid, most probably identical with the Cupid which appears as the previous item to the bust in the catalogue of Sir Peter Lely's collection (*A Catalogue of the curious Collection . . . of George Villiers . . . also a Catalogue of Sir Peter Lely's capital Collection* (Etc.), 1758, p. 52). The bust may in any case be dated with considerable certainty c. 1638.

POPE ALEXANDER VII. Sketch-model in terracotta. The figure is shown kneeling on a tasselled cushion, the hands clasped in prayer, the head turned slightly to the left. The cope, which falls in heavy folds from the shoulders, is open at the front to show the vestments and stole beneath; the tiara rests on the ground to the right.

A 17-1932

H. 12 in. (.305 m.). The terracotta has been broken and repaired, the hands missing, and parts of the drapery restored.

Acquired in London. Phot. 67033. PLATE 113*b*. This model is probably a preliminary sketch for the kneeling figure of the Pope on the tomb of Alexander VII (begun 1672; finished 1678) in St. Peter's at Rome (Fraschetti, *op. cit.*, p. 386). A similar small sketch for the left-hand figure (Charity) on the tomb is in the Istituto di Belle Arte at Siena. (A. Vigliardi in *Rassegna d'Arte Senese*, xiii (1920), pp. 36-8; also A. E. Brinckmann, *Barock-Bozzetti*, II (1924), pl. 35, pp. 74-7).

Though no part of the monument, with the exception of the head of the Pope, was actually carried out by Bernini, his drawings for the tomb are known (H. Brauer and R. Wittkower, *Die Zeichnungen des Gianlorenzo Bernini*, 1931, pp. 168-71, pls. 129-30), and it seems probable that this and the Siena figure are Bernini's own work.

The preliminary negotiations for the tomb were begun in 1669, but the work was not actually commenced till 1672, so that the date of the model would presumably fall between these years.

ST. JEROME. Statuette in terracotta. Standing holding a crucifix, his left foot on a lion. Possibly a sketch for the marble figure by Lorenzo Bernini in the cathedral at Siena.

5863-1859

H. 1 ft. 6 in. (.46 m.).

Acquired in Florence. Phot. 49438. PLATE 113*d*. Robinson, p. 184. The marble figure in the Chigi Chapel, in the right transept of the Duomo at Siena (Fraschetti, p. 286; Benkard,

op. cit., pl. 49), was executed in 1658. It seems likely that this may be an original model rather than a copy as suggested by Robinson. A life-size sketch, probably for the head of the Jerome, is illustrated in Norton, *op. cit.*, pl. xviii.

SCHOOL OF BERNINI

TWO CHERUB-HEADS. Carved and gilt wood. Two heads, each with one outspread wing and small wings folded on the breast.

A 93, A 94-1911

H. 12½ in. (.32 m.).

Acquired in Rome. Phot. 49439. PLATE 113*a* and *c*.

Said to have come from the destroyed altar-piece by Bernini (c. 1648-9) in the church of

San Francesco Romana, Rome.

For the San Francesco Romana altar-piece see Fraschetti, pp. 213-16. These heads are of unusually fine quality, and may well have been carved from models by Bernini.

NEPTUNE AND GLAUCUS. Group in pearwood. Neptune is represented striding across a shell, naked except for a drapery on his right arm and leg, holding a trident (modern) while Glaucus, blowing a shell, crouches at his feet.

A 62-1925

H. 1 ft. 10½ in. (.575 m.).

Acquired in London from the Wyndham Cook collection (Sale, Christie's, July 10, 1925, no. 506). Phot. 55718-19. PLATE 113f.

Review, 1925, p. 6, pl. 4. *Burlington Magazine*, LVIII (1931), p. 143.

A 17th-century copy from the marble group made in 1621-3 by Bernini to decorate a fishpond in the Villa Montalto at Rome, and now the property of Lord Yarborough at Brocklesby Park (*Burlington Magazine*, XL (1922), pp. 112 ff.). The marble group, which is slightly over life-size, is a fine example of Bernini's earliest manner, the death of Cardinal Montalto as Bishop of Albano in June 1623 giving the latest possible limit of date. It is closely related in style with the David and the three mythological groups in the Villa Borghese which belong to the years 1619-25. An engraving of the Neptune, in its original position, is reproduced in Maffei's *Raccoltà di Statue* (1704),

pl. LXXX. A large painting by Paolo Pannini in the Athenaeum at Boston, Mass., shows an imaginary collection of pictures, the large majority of which are connected with the work of Bernini. One of these gives a somewhat fantastic view of the 'Neptune' in the centre of the fishpond in the garden of the Villa (*Burlington Magazine*, LVIII (1931), pl. p. 143). See also G. B. Falda, *Le Fontane di Roma*, III (1691); Luigi Dami, *Il Giardino Italiano*, 1924, pls. CIV, CV, and CVII, note 18 on p. 37, also nos. 199, 207, and 312 in bibliography; and A. Colasanti, *Le Fontane d'Italia*, 1926, p. 64. The Villa Montalto was acquired in 1784 by Francesco Staderini, who shortly afterwards sold almost all the works of art, including the 'Neptune', to Thomas Jenkins, from whom it passed to the first Lord Yarborough some time before the end of the 18th century. See also Muñoz in *L'Arte*, XIX (1916), pp. 107-8 and figs. 10 and 11 for a bronze version of the group.

INNOCENT X (Gian Battista Pamfili, Pope 1644-55). Bust in bronze. He is wearing the mozetto (or capuccio) round his shoulders and a stole embroidered with alternate doves and fleur-de-lis in scrolls. On his head is a berrettino.

1088-1853

H. 3 ft. 3 in. (.99 m.).

Acquired in London. Phot. 2729. PLATE 112c. Robinson, p. 184. Fortnum, p. 7. Cf. Frascchetti, pp. 208 ff.

There are somewhat similar busts in marble in the Doria-Pamfili Palace, and in bronze, and

bronze and porphyry, in the private apartments of the Doria Palace in Rome. (E. Benkard, *op. cit.*, pp. 75-7. M. von Boehn, *op. cit.*, p. 106, figs. 74, 75). See note to the following number (1089-1853).

ALEXANDER VIII. (Pietro Ottoboni, Pope 1689-91.) Bust in bronze. He is wearing the mozetto (or capuccio) round his shoulders and a stola embroidered with figures of St. Peter and St. Paul, double eagles, and the papal keys and tiara. On his head is a berrettino.

1089-1853

H. 3 ft. 3 in. (.99 m.).

Acquired in London. Phot. 2727, 63865. PLATE 112a.

Robinson, p. 185. Fortnum, p. 7.

Pietro Ottoboni was not elected Pope until nine years after Bernini's death but papal busts

of this type were regularly made in the Vatican *fonderia* (for busts of Innocent X (1644-55) and Urban VIII (1623-44) see F. Bayer, *The Book of the Popes* (English translation), 1925, p. 42; for a bust of Alexander VII see Muñoz, *Roma Barocca*, 1919, p. 333).

ALGARDI

ALESSANDRO ALGARDI, born at Bologna 1602; died in Rome 1654. Pupil of Cesare Conventi; influenced by Lodovico Carracci. Working mainly in Rome.

Lives by Bellori (ed. 1672, p. 387). Baldinucci v, pp. 57-61. H. Posse in the Berlin *Jahrbuch*, xxvi (1905), pp. 169-201, and in Thieme, *Lexikon*, I. A. E. Brinckmann, *Barockskulptur*, II (1919), pp. 253-7, *passim*. Sobotka, *Bildhauerei der Barockzeit*, 1927, p. 41 ff.

FRANCESCO BRACCIOLINI (poet, b. 1566; d. 1645). Bust in marble. He has a short pointed beard, and a fur-lined mantle over a pleated garment ornamented with lace. 8883-1863

H. 2 ft. 2 in. (.665 m.).

Acquired in Florence. Phot. 26515. PLATE III d.

V. & A. M., *A Picture Book of Portraits*, 1927, pl. 11. Muñoz in *Dedalo*, III (1922-3), p. 694, fig. p. 687.

Originally ascribed to Bernini, but certainly

by Algardi. Compare the busts of Cardinal Zacchia (1626) at Berlin (K.F.M. v. 434); and of Cardinal Millini (d. 1629) on his tomb in Santa Maria del Popolo at Rome. This bust is probably of about the same date.

FRANCESCO CAVALLINI

FRANCESCO CAVALLINI came originally from Carrara. Working in Rome in the last quarter of the seventeenth century. Pupil of Cosimo Fancelli. Influenced by Bernini.

Noack in Thieme, *Lexikon*, VI, with bibliography.

MODEL FOR A MONUMENT. Two figures, half-length, leaning on a parapet, on each side of which is a *putto*. Behind is a coat of arms flanked by columns and pilasters. A 6-1922

H. 1 ft. 3 in., W. 1 ft. 1 in. (.385 × .335 m.).

Given by Lord Gerald Wellesley, who acquired it in Rome. Phot. 51892-3. PLATE III c.

Sketch-model in terracotta for the tomb of Pietro and Francesco Bolognetti in the church of Gesù e Maria in Rome.

Very little is known of Cavallini except that he

entered the Academy of St. Luke in 1604, but there seems no reason to doubt Dr. Brinckmann's ascription of this tomb to him (*Barock-Bozzetti*, II (1924), p. 98, where this sketch-model is illustrated, pl. 49, fig. 31 and *Barockskulptur*, II (1919), p. 270).

ITALIAN: SEVENTEENTH CENTURY

CLEMENT VIII (Ippolito Aldobrandini, Pope, 1592-1605). Bust in hammered copper. 5422-1959

H. 1 ft. 7 in., W. 1 ft. 5 in. (.485 × .435 m.).

Acquired in Florence. Phot. 66444. PLATE III e.

Robinson, p. 183. Fortnum, p. 8.

For a bronze medal of Clement in this Museum

see 1243-1893. The bust dates from the early 17th century. There is a very similar bronze bust of Clement inserted in a marble tablet on the west front of Ferrara Cathedral.

A WIDOWED LADY. Bust in marble. She wears a close-fitting dress, open at throat, with a wide turned-back collar and a veil over her head. 7530-1861

H. 2 ft. 4½ in. (.73 m.).

Acquired in Rome, from the convent of Santa Lucia. Phot. 14166, 63933. PLATE IIIIb.

Robinson, p. 181. V. & A. M., *A Picture Book of Portraits*, 1927, pl. 9.

It is not possible with any certainty to identify the convent from which this bust and the following number are said to have come. There were two churches and convents of Santa Lucia in Rome. The one, the church of Santa Lucia alle Botteghe Oscure, was rebuilt by Cardinal Ginasio in 1630, the convent being founded by his

niece Caterina about 1629 (or 1639?). The nuns, of the order of Santa Theresa, removed about 1750, taking with them a bust of Cardinal Ginasio by Bernini (Cantalamezza in *Boll. d'Arte*, v (1911), pp. 81 ff.), and it is possible that other busts in their possession may have been sold at this time. The other, Santa Lucia in Selci, restored in 1604, has attached to it a convent of Augustinian nuns (Angeli, *Le chiese di Roma*, n.d., p. 239). The bust appears to date from the first quarter of the 17th century.

AN ECCLESIASTIC. Bust in white and black marble. A head with a short pointed beard and a narrow collar in white marble; the tight-fitting robe and the mantle in black marble. 7529-1861

H. 2 ft. 3 in. (.69 m.).

Acquired in Rome, from the convent of Santa Lucia. Phot. 2635, 62866, 62867. PLATE IIIIc.

Robinson, p. 180. V. & A. M., *A Picture Book of Portraits*, 1927, pl. 8.

At one time ascribed to François Anguier,

and described as a bust of St. Vincent of Paul, to whose portraits it, however, bears little or no resemblance. It has also been suggested that it may represent St. Philip Neri. The date is probably 17th century.

COSIMO II (Grand Duke of Tuscany, 1609-21). Relief in stucco, after a relief in *pietra dura* mosaic formerly in the Uffizi at Florence. The duke, in a long mantle, kneels before an altar, his right arm outstretched, his left hand on his breast; behind, the cathedral of Florence is seen through a window. 7865-1861

W. 2 ft. 4½ in., H. 2 ft. ½ in. (.63 × .73 m.).

Acquired in Florence. Phot. 64381. PLATE 103b.

The mosaic is now in the Museo dell' Argenteria in the Pitti Palace at Florence.

FERDINAND II (Grand Duke of Tuscany 1621 to 1670). Bust in terracotta. He has long curling hair and a deep lace collar falling on his breast. 6818-1860

H. 1 ft. 7 in. (.485 m.).

Acquired in London. Phot. 63781. PLATE 109c.

Robinson, p. 189.

The bust probably dates from about 1660. It was formerly described as Cosimo III.

PORTRAIT OF A MAN. Bust in terracotta. He has long hair and a plain deep collar. 7620-1861

H. 1 ft. 7 in. (.485 m.).

From the Gigli-Campana collection. Phot. 31971. PLATE 109d.

Robinson, p. 188. Migliarini, p. 91, pl. cvu

(as Pietro Tacca).

Florentine; 17th century. Formerly described as Marshal Turenne, to whose portraits, however, it bears little resemblance.

THE VIRGIN OF THE IMMACULATE CONCEPTION. Statuette in painted terracotta. She stands, her arms crossed on her breast, supported by a cluster of Cupids. 320-1864

H. 1 ft. 7 in. (.485 m.).
Acquired in Spain (Granada). Phot. 54675.
PLATE 97a.

The composition is closely similar to that of a group by Pierre Puget, made in 1670, now in the Oratory of St. Philip Neri at Genoa (*Gazette des Beaux-Arts*, xii (1914-16), pp. 14-17).

For the work of Puget and his followers at Genoa see M. Labo in *Actes du Congrès d'histoire de l'art, Paris, 1921*, II, pt. 2, pp. 541, 558.

This is apparently one of the reduced versions of Puget's work, which, according to M. Labo, were made in considerable numbers.

A FEMALE FIGURE. Statuette in terracotta. She stands, in flowing draperies, with a garland on her head, fastening or unfastening the knot of her girdle. 200-1879

H. 6½ in. (.175 m.). Traces of gesso ground, probably for gilding.
Acquired in London. From the Robinson collection. Phot. 66450. PLATE 116a.

Perhaps a figure of Flora. The date may be in the 17th, or perhaps be as late as the 18th, century.

THE VIRGIN HOLDING THE DEAD CHRIST, with St. Mary Magdalene and St. John; a 'Pietà'. Group in terracotta. 7358-1861

H. 1 ft. 6 in., W. 1 ft. 8 in. (.46 × .51 m.).
Acquired in Florence. Phot. 60893. PLATE 96b.
Robinson, p. 182.

Probably the school of the Emilia, early 17th century.

THE VIRGIN AND CHILD, with St. Martha and St. Mary Magdalene. Relief in marble. In the centre, the Virgin, veiled, seated, supporting the Child who stands on her lap holding out His hand, and St. Martha with holy water pot and sprinkler on the left; to the right, St. Mary Magdalene holding a pot of ointment. 8379-1863

H. 1 ft. 6 in., W. 1 ft. (.435 × .305 m.).
Acquired in Milan. Phot. 66439. PLATE 116d.
St. Martha is connected with southern France,

though it is hardly possible that this relief is French rather than Italian. The date is 17th century.

ST. PETER. Statuette in terracotta. The saint is standing looking upwards, his right hand on his breast. His left hand, holding the keys, rests on an open book which is supported by a naked cherub at his side. A 56-1925

H. 1 ft. 6½ in. (.475 m.).
Given by Dr. W. L. Hildburgh, F.S.A.
Phot. 56682 (with A 57). PLATE 114g.

This statuette, together with the companion figure of St. Paul, is similar in style to the statues done by a group of sculptors, many of them of

French birth, working in Rome at the end of the 17th and in the early part of the 18th century. Compare the terracotta statuettes illustrated in Brinckmann, *Barock-Bozzetti*, I (1923), p. 146, and statues of the Apostles in St. John Lateran and other churches in Rome.

CATALOGUE OF ITALIAN SCULPTURE

ST. PAUL. Statuette in terracotta. The saint stands looking down; his left arm is raised and he holds a book under his right arm. A cherub stands at his left side holding his sword. A 57-1925

H. 1 ft. 8 $\frac{1}{4}$ in. (.525 m.).

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 56682. PLATE 114c.
A companion figure to A 56.

PEACE. Statuette in terracotta. A female figure, draped in an ample robe, standing looking down at Cupid seated on a trophy of arms at her feet and holding the fasces. A 30-1924

H. 1 ft. 9 $\frac{1}{4}$ in. (.545 m.).

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 64722. PLATE 114b.

HOPE. Statuette in terracotta. She is standing barefoot, leaning on an anchor at her left side. A 51-1930

H. 1 ft. 11 $\frac{1}{4}$ in. (.595 m.).

Given by Dr. W. L. Hildburgh, F.S.A. This figure appears to be a companion piece to
no. 55-1930.

Phot. 64384. PLATE 114d.

FAITH. Statuette in terracotta. She is standing barefoot, draped in a cloak which covers her head and holding up the stem of a chalice in her right hand. A 55-1930

H. 1 ft. 11 $\frac{1}{4}$ in. (.61 m.).

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 64385. PLATE 114c.

THE CHURCH. Statuette in terracotta. The standing figure of a woman, barefoot, wearing the papal tiara and a long cloak fastened on the breast with a dove. In her right hand are a book and a key. A 54-1930

H. 2 ft. (.615 m.).

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 64385. PLATE 114f.

FAITH. Statuette in terracotta. She is standing draped in a heavy mantle which covers her head, holding a chalice against her left side. A 53-1930

H. 1 ft. 11 $\frac{1}{4}$ in. (.61 m.).

Given by Dr. W. L. Hildburgh, F.S.A. Phot. 64384. PLATE 114a.

HUMILITY. Statuette in terracotta. She is standing, barefoot, swathed in an ample mantle and leaning on a yoke. A 52-1930

H. 2 ft. $\frac{1}{4}$ in. (.62 m.).

Given by Dr. W. L. Hildburgh, F.S.A. Of much coarser quality and probably rather
later in date than the previous numbers.

Phot. 64384. PLATE 115d.

SEVENTEENTH CENTURY

MARTYRDOM OF SANTA BIBIANA. Relief in terracotta. She is bound to a column and beaten with chains by two men, while another kneels at her feet. To the right are three armed warriors. A 31-1924

H. 9½ in., L. 1 ft. 1½ in. (.245×.335 m.).
Given by Dr. W. L. Hildburgh, F.S.A.
Phot. 64395. PLATE 115c.

The main figures of the composition are closely similar to those of a fresco, representing

the martyrdom of the saint, by Pietro da Cortona (b. 1596, d. 1669), in the church of Santa Bibiana at Rome. Engraved (in reverse to the terracotta) by Robert van Audenarde.

A NEGRO BOY. Bust in coloured marbles. He looks straight forward, wearing a braided tunic. 451-1869

H. 2 ft. 1½ in. (.66 m.).

Acquired in Florence. Phot. 66370. See fig. at the end of the list of plates in plate vol.

The head in black, the dress in pink marble;

the original buttons are in glass, the eyes inlaid. On a green marble base. End of the 17th century (or perhaps considerably later), perhaps Venetian work.

EIGHTEENTH AND NINETEENTH CENTURIES

THE DESCENT INTO HELL. Relief in gilded terracotta. Christ stands before the rocky mouth of Hell, before Him kneel a group of figures, among them Adam and Eve and King David. A 83-1918

H. 1 ft. 9 in., W. 1 ft. 5½ in. (.535×.45 m.).

The right arm of Christ broken away.

Given by Alfred Jones, Esq. Phot. 47578.

PLATE 116b.

Probably part of an altar-piece, perhaps Roman.

THE EMPEROR CARACALLA. Bust in marble with drapery in bronze. Three-quarter face, looking to the right; with short curling hair and beard, and a small moustache. The drapery fastened with a jewelled brooch on the left shoulder over a cuirass. A 122-1922

H. 2 ft. 2 in. (.665 m.).

Given by Mr. A. B. Willson.

Phot. 66977. Plate 108c.

An 18th-century copy of the Farnese bust of Caracalla now in the Museo Nazionale at Naples (*Guida illustrata del Museo Nazionale di*

Napoli, 1908, pp. 235-6, no. 979, fig. 59) of which several antique copies are in existence. For an example in the Vatican, see Helbig, *Guide to . . . Antiquities in Rome*, 1895, I, p. 153, no. 226 (292).

ANTONIO CANOVA

ANTONIO CANOVA, born at Possagno in the province of Treviso November 1, 1757; died October 13, 1822, in Venice. Studied under his grandfather the sculptor C. Pasino, and later under Gius. Toretti-Bernardi and Giovanni Ferrari.

He came under the influence of the Neo-Classicists through the English painter Gavin Hamilton. Working in Venice, Rome, Naples, and Paris.

P. Paoletti in Thieme, *Lexikon*, with full bibliography. Cicognara, *Biografia di Antonio Canova*, 1823. I. Albrizzi, *Opere di Scultura et di Plastica di Antonio Canova*, 1823-5. Memes, *Memoirs of Antonio Canova*, 1825, pp. 577, 578. M. Missirini, *Della Vita di Antonio Canova*, 1824. H. Moses, *The Works of Antonio Canova*, 1824-8. A. G. Meyer, *Canova*, 1898. V. Malamani, *Canova*, 1911.

SLEEPING NYMPH. Figure in marble. She is lying naked on a rock which is partially covered with a drapery, one end of which is thrown over her leg. Her head rests on her right arm and her left foot is crossed over the right leg. A 30-1930

L. 6 ft. 4½ in., W. 2 ft. 7¼ in. (1.945 × .81 m.). Purchased at sale of the Lansdowne collection (March 5, 1930) and given by the National Art-Collections Fund. Phot. 63729-33. PLATE 117a.

Review, 1930, pp. 3, 4, pl. III. Meyer, p. 96, fig. 81.

The model in plaster was made in 1820 (Cicognara, p. 68; Albrizzi, IV, pl. CXIII) and in 1821 Canova accepted a commission to execute

the figure in marble for Lord Lansdowne. This was still unfinished at the sculptor's death in 1822, being completed in his studio in part at least by his brother the Abbé Canova in 1824. Four letters relating to the commission and delivery were acquired with the figure and are now in the Library (L. 642 to 645-1930); one of these seems to show that Canova himself worked on the 'space between the shoulders and half-way down the body'.

HELEN. Head in marble. Looking downwards, the face framed in long ringlets. The top of the head covered with a close-fitting cap. A 46-1930

H. 2 ft. 1 in. (.64 m.).

Presented. Phot. 64405. PLATE 117b.

Review, 1930, pp. 4, 5.

A replica of the 'Helen' presented by the sculptor to his patroness Isabella Albrizzi Teotochi, which is still in the Palazzo Albrizzi at Venice. There is some confusion as to the date of this, both the *Catalogo cronologico (Cat. Cronologico delle Sculture di Antonio Canova, pubblicato dietro richieste di S.A.R. il principe di Bavaria, 1817, p. 16)* and Cicognara (op. cit.,

p. 65) giving it as 1814, though it is fully described and illustrated in a pamphlet published at Pisa and dated 1812 (*La Testa di Elena . . . regalata ad Isabella Albrizzi nata Teotochi*).

Another version is mentioned by Cicognara under the date 1819, while yet another is given among the work left unfinished at Canova's death (op. cit., p. 70). The terracotta sketch for the head is in a private collection in Budapest.

PORTRAIT OF A MAN. Head in plaster. Over life-size, facing to the front, the head covered with short rough hair. A 95-1930

H. 2 ft. 1 in. (.64 m.).

Given by Mr. Roger Fry. Phot. 65065, 65066. PLATE 117d.

Review, 1930, p. 5.

Not recorded in any list of Canova's work, but it has been suggested that it is a practice study

from an actual model done when the artist was commissioned to make the large figure of Napoleon now in the Brera Gallery, Milan, begun in 1803, finished in 1811 (Malamani, p. 160).

JULIUS CAESAR (?). Relief in marble. Head in profile facing to the right. A loose drapery round the shoulders. Signed Canova fecit, 1786. A 34-1928

H. 1 ft. 8½ in., W. 1 ft. 4½ in. (.525 × .42 m.).
Acquired in London. Phot. 60384. PLATE 117c.
Not recorded in any list of Canova's work.

Probably part of a large composition, though it is difficult to see why so unimportant a work should be signed.

ITALIAN: NINETEENTH CENTURY

PIUS VII ON HORSEBACK. Statuette in painted terracotta. The Pope is represented wearing the white mantelletto and rocchetto, with the scarlet mozetto (or capuccio) and embroidered stola round his shoulders; on his head is a scarlet hat. The white horse has scarlet and gold trappings, the saddle covered with a scarlet and gold valdrappa. Beneath the horse is a pedestal bearing a shield charged with the papal arms. 138-1891

H. 1 ft. 4½ in., W. 10½ in. (.43 × .28 m.).
Acquired in London. Phot. 66452. PLATE 112b.
For descriptions of the costume, &c., of the Popes when riding in procession, see Filippo

Bonanni, *La Gerarchia Ecclesiastica*, 1720, pp. 405, 500. The figure probably dates from the early part of the century.

A SIBYL. Bust in marble. She wears a loosely draped robe, cut square at the neck, and a wreath of laurel. 7527-1861 (at Bethnal Green Museum)

H. with pedestal, 2 ft. 10 in. (.87 m.).
Acquired in Rome.
Robinson, p. 184.
Said to have come with the following number

from the Palazzo Bernini in Rome and formerly ascribed to the second half of the 17th century. Both busts must, however, date from the 19th century.

A SIBYL. Bust in marble. She wears a loosely draped robe and a wreath of feathers. 7528-1861 (at Bethnal Green Museum)

H. with pedestal, 2 ft. 10 in. (.87 m.).
Acquired in Rome.

Robinson, p. 184.
See note to the preceding number.

GIOVANNI BASTIANINI

Born at Camerata near Fiesole 1830; died 1868. Pupil of Girolamo Torrini; working from about 1848, mainly in imitation of the fifteenth century, sometimes for the dealer Giovanni Freppa.

Foresi, *La Tour de Babel* (1868). Nina Barstow in *Magazine of Art*, ix (1885-6), pp. 503-8. Paul Eudel, *Le Truquage*, 1887, pp. 169-79. M. Spielmann in *Magazine of Art*, N.S. i (1902-3), pp. 408-10. Brunori, *Giovanni Bastianini e Paolo Ricci* (1906). Articles in Meyer, *Künstlerlexikon*, and Thieme, *Lexikon*, with bibliographies.

GIROLAMO SAVONAROLA (b. 1452; d. 1498). Bust in terracotta. He looks upward; the head, covered with a cowl, is turned slightly to the left. Inscribed on the base: FRA IERONIMO SAVONAROLA. AN. DO. 1496. 31-1896

H. 2 ft. (.615 m.).

Acquired in Rome. Phot. 22535, 31244. PLATE 119c.

V. & A. M., *A Picture Book of Portraits*, 1927, pl. 20. Foresi, op. cit., pp. 3 ff. Barstow, op. cit., pp. 506-7. Eudel, op. cit., p. 178. Spielmann,

op. cit., p. 410.

Made in Florence, about 1860, in the style of the 15th century. Another version of this bust, which was much admired by Sir Frederick Leighton, is in the Museo di San Marco at Florence.

MARSILIO FICINO. Bust in terracotta. The head is turned slightly to the right, the eyes looking upwards, a soft cap over the curling hair; in a loose tunic fastened at the neck. Inscribed on the base MARSILIUS FICINUS. A 19-1924

H. 1 ft. 8 in. (.520 m.). The head broken off and repaired.

Given by Miss Henrietta Robertson. Phot. 66984. PLATE 119a.

Review, 1914, p. 104; also 1924, p. 6. Foresi op. cit., pp. 23-4.

Modelled after a cast taken from the figure by Andrea Ferrucci on the tomb of Ficino in the cathedral at Florence. Foresi records that three such busts were made by Bastianini some time before 1867.

'BENIVIENTI'. Plaster model. The face of an elderly man looking upward to the left; the head, cut off above the forehead, shows the edge of his cap and long curling hair at the sides. 591-1869

H. 1 ft. 1½ in. (.345 m.).

Given by Dr. Alessandro Foresi. Phot. 31242. PLATE 118b.

Foresi, op. cit., pp. 24 ff. Barstow, op. cit., p. 507. Eudel, op. cit., pp. 170-77. Spielmann, op. cit. p. 410. Brunori, pp. 17-20.

For an attempted defence of the Benivieni bust by Giovanni Bastianini (bought for the Louvre as a work of the Renaissance) with an attack on the artist, cf. J. Charvet, *L'âne qui prend la peau du lion*, 1868; cf. also the articles in the

Gazette des Beaux-Arts in 1867-8.

The head is a portrait of an old workman, Giuseppe Bonaiuti, nicknamed *il Priore*, employed in the tobacco factory at Florence: it was executed in 1864.

The whole story has been investigated in a pamphlet by R. Becker, *Die Benivieni-Büste des Giov. Bastianini*, Breslau, 1899, which contains a good deal of miscellaneous information about Bastianini's work.

LUCREZIA DONATI. Bust in marble. The hair, bound with a ribbon, falls in a pigtail behind her; over her forehead a loop of pearls. She looks downwards, her head turned very slightly to the right; in a close-fitting bodice with V-shaped neck. Inscribed on the base LUCRETIA DONATIS. 38-1869

H. 1 ft. 6 in. (.46 m.). The hair has been gilded and the pupils of the eyes picked out in black. Acquired in Florence, from Dr. Alessandro Foresi. Phot. 31249-50. PLATE 119c.

Foresi, op. cit., pp. 43-7. Barstow, op. cit.,

p. 504. Spielmann, pp. 408-9.

Closely modelled on the style of Mino da Fiesole. Lucrezia Donati was the mistress of Lorenzo il Magnifico.

THE VIRGIN AND CHILD with cherub-heads. Relief in marble. The Virgin is seen half-length, supporting on her left arm the Child, who nestles against her, holding her veil in His hands; above on either side two cherub-heads. 4233-1857

H. 2 ft. 2½ in., W. 1 ft. 5½ in. (.68×.45 m.).
Acquired in Paris; formerly the property of
Giovanni Freppa of Florence. Phot. 19161.
PLATE 118f.

Robinson, p. 30. Barstow, op. cit., p. 503.
Spielmann, op. cit., p. 410.

This charming relief is clearly an adaptation
of the marble relief of the Madonna by Desi-
derio at Turin, the Virgin's head altered in
imitation of some relief similar to the well-
known Madonna of the school of Rossellino

of which no. 7365-1861 is an example. Another
closely similar relief, with a star, was in the
collection of Mrs. Havermayer at New York;
there is also another version in bronze, omitting
the cherub-heads. As distinct from the other
works by Bastianini in the collection which
were acquired as such, the present relief was
bought as a work of the period of Donatello.
It is said to have been copied by Bastianini from
a fragmentary relief, dug up near Florence and
sold to Freppa.

THE VIRGIN AND CHILD. Relief in wax. The Virgin is seen half-length,
supporting on her left arm the Child, who nestles against her, holding her veil in
His hands. 867-1891

H. 1 ft. 10½ in., W. 1 ft. 4½ in. (.575×.415 m.).
Acquired in Florence. Phot. 33551. PLATE
118d.

Study for the marble relief no. 4233-1857, in the
style of the 15th century. Even more closely
based on the marble relief at Turin.

BARON VON JENISEN. Plaster model. An elderly man, the head turned
to the right; dressed in the costume of the middle of the nineteenth century,
with high collar and stock. 592-1869

H. 2 ft. 4 in. (.715 m.).
Given by Dr. Alessandro Foresi. Phot. 31241.
PLATE 118a.

Brunori, pp. 22, 26.
The bust was executed by Bastianini shortly
after 1865.

PORTRAIT OF A LADY. Bust in terracotta. Looking straight forward, her
hair bound with a scarf which is looped at the sides; wearing a high-waisted
brocade gown, with V-shaped neck and puffed sleeves. A 9-1916

H. 1 ft. 6¼ in. (.465 m.).
Given by Mr. Henry J. Pfungst. Phot. 66983.
PLATE 119b.
Review, 1916, p. 8.

The work closely resembles the busts of women
carved by Bastianini in the style of the 15th
century. Compare 38-1869.

HEAD OF A MAN. Bust in terracotta. He wears a soft cap, the head slightly
on one side, the eyes looking downwards to the right; in closely fitting tunic
fastened up the front. 7621-1861

H. 1 ft. 11 in. (.590 m.).
From the Gigli-Campana collection. Phot.
66981. PLATE 119d.
Robinson, p. 99.
This bust was acquired as a work of the 15th

century, and was catalogued by Robinson as
such; but it seems more probable that it is by
Bastianini or some other Florentine artist of the
middle of the 19th century.

CATALOGUE OF ITALIAN SCULPTURE

HEAD OF A MAN. Bust in terracotta. The head turned slightly towards the right, a soft skull-cap over his short hair. In a close tunic fastened up the front. 8714-1863

H. 1 ft. 10 in. (.565 m.).
Phot. 66982. PLATE 119f.

century, but it bears a close resemblance to the style of Bastianini and may perhaps be by him.

This bust was acquired as a work of the 15th

HEAD OF A MAN. Bust in terracotta. The head is turned half-right, the hair covered by a hood from which the liripipe falls behind; in a close-fitting tunic fastened at the neck. The base moulded in low relief with two *putti* holding a shield. 598-1886

H. 1 ft. 8 in. (.51 m.).

This bust was acquired as a work by Giovanni Bastianini and is probably by him.

Given by John Samuel, Esq. Phot. 31247.
PLATE 118c.

THE VIRGIN AND CHILD with St. John the Baptist. Relief in terracotta. The Virgin stands, her hands clasped, looking downwards at the laughing Child, who lies on the desk before her; to the right, leaning on the desk, the infant St. John. The front of the desk is modelled in low relief with a scene showing the two *Maries* mourning over the dead Christ. In an oval niche with moulded edge. 1180-1893

H. 1 ft. 4½ in., W. 1 ft. 1 in. (.42 × .335 m.).
Acquired in London. Phot. 31248. PLATE 120c.
Cf. Brunori, p. 25.

Giovanni Bastianini or of some Florentine artist of the middle of the 19th century working in the style of the 15th century. Other versions of this relief are not uncommon.

This relief would appear to be the work of

THE VIRGIN AND CHILD. Relief in terracotta, partly enamelled. The Virgin is seated, the Child resting on a cushion on her right knee; above, on either side, two cherub-heads. 290-1893

H. 1 ft. 7 in., W. 12½ in. (.485 × .32 m.). Partly enamelled in colours in the style of the Della Robbia.

This relief appears to be the work of a Florentine artist of the middle of the 19th century, working in the style of the 15th century. It was acquired as a work by Giovanni Bastianini and may very probably be by him.

Given by C. Fairfax Murray, Esq. Phot. 31243.
PLATE 118e.

LATER WORK IN IMITATION OF RENAISSANCE SCULPTURE

A MONK WRITING. Relief in terracotta. He is seated, writing, and turning over the pages of a book on a lectern which stands before him on his desk. 7610-1861

H. 1 ft. 4½ in., W. 1 ft. 1½ in. (.43 × .34 m.).
From the Gigli-Campana collection. Phot. 18925. PLATE 120b.

The relief, formerly ascribed to Luca della Robbia, is a modern imitation of his style. For another example in the collection of the late Mr. Johnson at Philadelphia, see Marquand, op. cit., p. 250.

Robinson, p. 54. Marquand, *Luca della Robbia*, 1914, p. 249.

A COMBAT OF WARRIORS. Relief in terracotta. Twelve naked warriors in pairs, for the most part fighting with daggers, shields, and chains; in the top left-hand corner, a victor tying his captive to a tree. 7598-1861

H. 1 ft. 4 in., W. 1 ft. 10 in. (.41 × .565 m.). Broken in two places, and repaired with red wax; remains of gilding at the lower edge. On a slate back.

From the Gigli-Campana collection; Migliarini, p. 49, pl. LVIII. Phot. 2707. PLATE 120e.

Robinson, p. 42. Reymond, *La Sculpture Florentine*, 1899, p. 211 (as a forgery).

Probably made with the intention of passing for a sketch of the bronze 'battaglia di nudi' described by Vasari (iii. 296). The idea is imitated from Pollaiuolo's engraving of the Battle of 'Gladiators' in a cane-brake (Bartsch, XIII (1811), p. 202. 2) and some of the details are copied from it. The relief has long been generally recognized as a forgery.

ALCEO DOSSENA

ALCEO DOSSENA. Born at Cremona 1879. Working in Rome mainly in the style of the fourteenth and fifteenth centuries. A number of his works were exhibited in Berlin in 1929.

Scharf in *Cicerone*, XX (1929), pp. 36-8. F. Baumgart in *Zeitschrift für bildende Kunst*, LXIII (1929), (*Kunstchronik*), pp. 1-3. For illustrations of Dosseña's work see *The Illustrated London News*, Dec. 1, 1928, p. 1023; Jan. 5, 1929, p. 13; Dec. 23, 1929.

THE VIRGIN AND CHILD. Relief in terracotta. The Virgin seated in a landscape, holding the sleeping Child on her left knee. A 92-1930

H. 1 ft. 7½ in., W. 1 ft. 2½ in. (.50 × .38 m.). The surface considerably damaged and chipped. Acquired in London. Phot. 64903. PLATE 120a.

The signature Alceo Dosseña is scratched in the upper left-hand corner.

THE VIRGIN AND CHILD. Relief in terracotta. The Virgin is shown half-length, holding the Child, who is seated to the left on a cushion on a ledge, the front of which bears the words AVE · MARIE · MATER · DEI. A 93-1930

H. 2 ft. ½ in., W. 1 ft. 4½ in. (.63 × .43 m.). Broken across and repaired in several places. Acquired in London. Phot. 64904. PLATE 120f.

The signature, ALCEO DOSSENA. ANNO VII, is scratched on the upper right-hand corner of the background.

THE VIRGIN AND CHILD. Relief in terracotta. The Virgin is shown half-length, holding the head of the Child, who stands on a cushion on the right. There is a border of egg-and-tongue moulding on three sides. A 94-1930

H. 1 ft. 6½ in. W. 1 ft. 2 in. (.48 × .36 m.). Broken across the middle and repaired. Acquired in London. Phot. 64905. PLATE 120d. The signature ALCEO DOSSENA AN. VII is incised in capitals on the ledge at the base and scratched,

without the date, on the upper right-hand corner of the background.

A similar relief is illustrated in the *Illustrated London News*, December 28, 1929, p. 1136.

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